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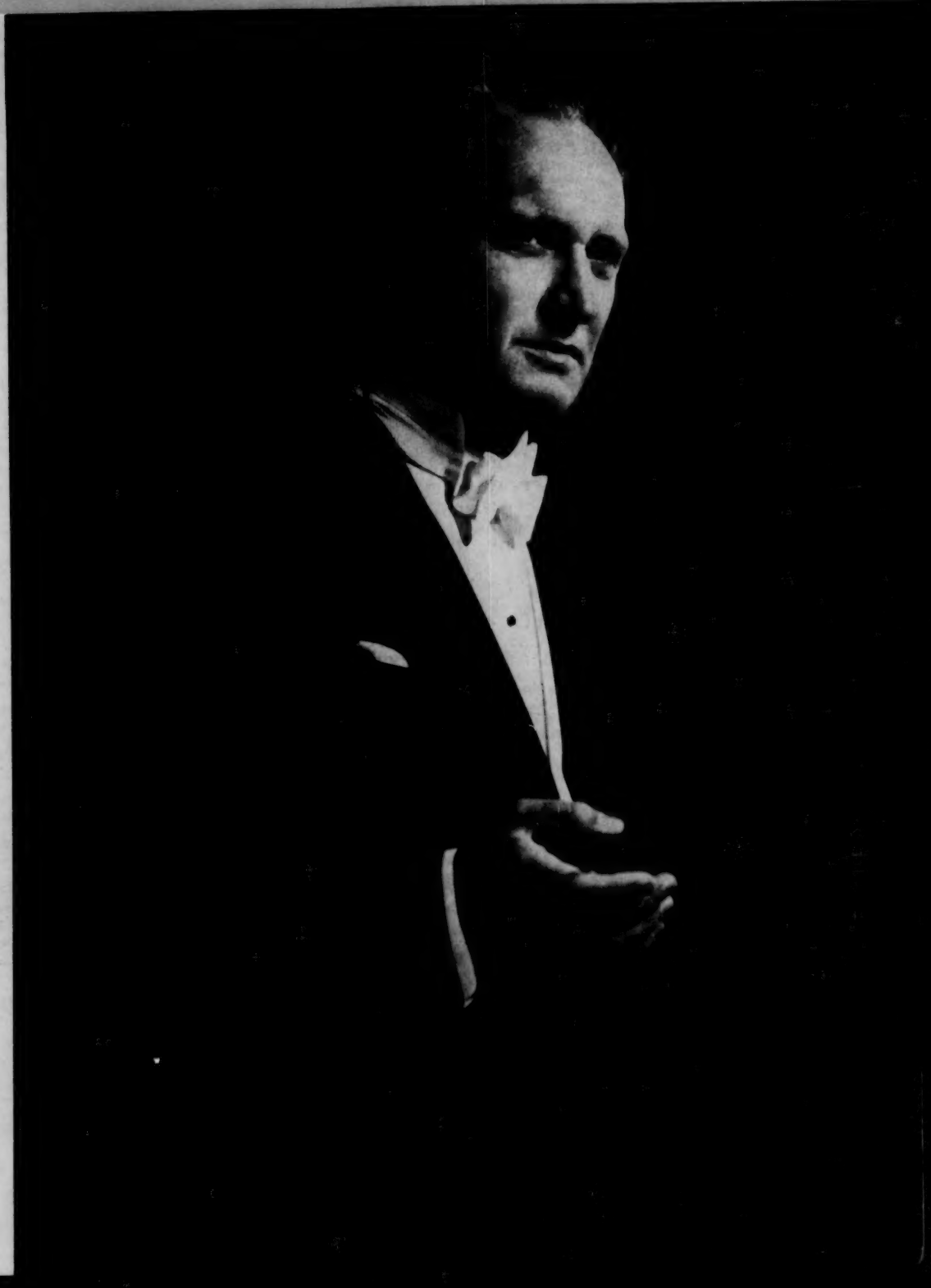

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Conductor: CARLO MARIA GIULINI

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Aida

VERDI

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Amonasro ..... Tito Gobbi

Conductor: TULLIO SERAFIN

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VERDI

Gilda ..... Maria Meneghini Callas
Duke of Mantua ... Giuseppe Di Stefano
Rigoletto ..... Tito Gobbi

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VERDI

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June, 1957
Seventy-seventh Year

nothing but

Stadium Concerts Announce Soloists

Twenty-one soloists have been announced thus far for the 1957 season of Stadium Concerts, which opens June 24 and continues for six weeks, through Aug. 3, at the Lewisohn Stadium of the City College.

World-famous pianist Alexander Brailowsky will make his Stadium debut, opening the fortieth anniversary season with a performance of the Tchaikowsky Piano Concerto. Eight other artists making their Stadium debuts this year are: the noted Polish tenor Jan Kiepura and his soprano wife Marta Eggerth; the harmonica virtuoso John Sebastian, in a Stadium premiere of a concerto written for him by Alexander Tcherepnin; the folk singers Marais and Miranda, who will premiere Marais' own "Africana Suite for 'Too Late the Phalarope'"; Moura Lympany, internationally renowned English pianist; the American pianist Ruth Slenczynska, a Philharmonic soloist earlier this season; and Stanley Drucker, clarinetist of the N. Y. Philharmonic-Symphony Orchestra.

Among the perennial favorites returning as soloists during the coming season are the violinists Mischa Elman, Joseph Fuchs, and Isaac Stern; the pianists Harold Cone, Henri Deering, and Bernardo Segall; the cellist Aldo Parisot; and, among singers, soprano Eileen Farrell, mezzo-soprano Martha Lipton, tenor Jan Peerce, soprano Bidu Sayao, and soprano Beverly Sills.

Opera Institute for Symphony Conductors

The American Symphony Orchestra League presented its first conductor study project in opera repertoire and technique during a two-week (Apr. 10-24) Opera Institute for Symphony Conductors, sponsored jointly by the League and the Opera Theater of the Juilliard School of Music. Conductors from sixteen college and community orchestras in thirteen states were selected for the Institute.

Director of the Institute is Frederic Cohen, director of the Juilliard Opera Theater. The Institute is presented as a part of the League's series of conductor study projects financed in part by Rockefeller Foundation grants. The Juilliard School of Music, the National Council of the Metropolitan Opera, and Music Institutes, Inc. also are assisting in financing the Institute.

The Institute offers opportunity to the participating conductors to work with chorus, singers, and orchestra in study and rehearsals of several operas under the supervision of leading opera conductors. Conductors participating as staff members are: Jean Morel, of the Metropolitan Opera, City Center Opera, and Juilliard School of Music; Carl Bamberger, of The Mannes College of Music; Max Rudolf, of the Metropolitan Opera; and Frederic Waldman, of the Juilliard Opera Theater.

N. Y. violinist BERL *and* MRS. SENOFSKY *on their departure for a six-month business and pleasure trip in Europe.*

Philharmonic Announces Plans For 1957-58 Season

Bruno Zirato, managing director of the N. Y. Philharmonic-Symphony, has announced soloists and special works for the orchestra's 116th season, 1957-58. As previously announced, Dimitri Mitropoulos and Leonard Bernstein will be principal conductors for the season, each leading the orchestra for seven weeks. Making their debuts with the orchestra are Ernest Ansermet, Andre Cluytens, Rafael Kubelik, Fernando Previtali, and Robert Shaw. Returning are Thomas Schippers, Aaron Copland, and Andre Kostelanetz. For the first time Leonard Bernstein will be musical director for the Young People's Concerts and will conduct three of the concerts. Franco Autori, entering his ninth season as the Philharmonic's associate conductor, will conduct two concerts.

Piano soloists include Rudolf Firkusny, Glenn Gould, Clara Haskil, Myra Hess, Louis Kentner, Eugene List, Guiomar Novaes, Artur Rubinstein, and Rudolf Serkin. Four younger pianists, new to the Philharmonic, are Georgy Cziffra, Philippe Entremont, Lilian Kallir, and Andre Tchaikovsky. The two-piano team of Arthur Gold and Robert Fizdale will make its Philharmonic debut performing a recently-discovered Concerto for Two Pianos by Mendelssohn.

Violin soloists are John Corigliano, Johanna Martzy (Philharmonic debut), Yehudi Menuhin, Nathan Milstein, and Isaac Stern. Joseph Fuchs and Lillian Fuchs, violinist and violist, will perform Mozart's Sinfonia Concertante (K. 364).

The soprano Elisabeth Schwarzkopf will make her Philharmonic debut singing works by Mozart and Richard Strauss, and Carl Sandburg will appear as guest narrator at one of the Kostelanetz concerts.

Among the special works scheduled are an opera and two choral compositions: Strauss' "Elektra," conducted by Dimitri Mitropoulos, with Inge Borkh, Frances Yeend, Blanche Thebom, David Lloyd, and Giorgio Tozzi; Haydn's "The Creation" during the Easter season, Robert Shaw conducting, with soloists Adele Addison, John McCollum, Mack Harrell, Paul Ukena, Louise Natale, and the Robert Shaw Chorale; Honegger's "Jeanne d'Arc au Bucher," conducted by Leonard Bernstein and narrated by Felicia Montealegre, with Adele Addison, Leontyne Price, David Lloyd, Lorenzo Alvary, Martial Singher, and the Westminster Choir.

William McK. Martin New Director Of Brooklyn Academy of Music

William McKelvy Martin, manager of the Cleveland Orchestra for the past two years and former associate manager of the Hollywood Bowl, has been appointed director of the Brooklyn Academy of Music, it was announced recently by Robert E. Blum, president of the Brooklyn Institute of Arts and Sciences. Mr. Martin succeeds Julius Bloom, who left the Academy as of Apr. 30 after 20 years of service, the last 16 as director. Mr. Martin will assume his duties as Academy director about June 15, following a two-month tour of Europe's artistic and music centers. The Brooklyn Institute sponsors some 400 concerts, lectures, and dance programs at the Academy each year. Another 150 to 200 events are presented at the Academy annually under other auspices.

New Director of Music and Leader of USMA Band

Lieut. General G. H. Davidson, superintendent of the U. S. Military Academy, West Point, N. Y., has announced the appointment of Mr. William Schempf as the new director of music and leader of the USMA Band. Mr. Schempf will succeed Lieut. Colonel Francis E. Resta, who is retiring after having served at the Academy for 23

the news

of his nearly 40 years as an Army bandmaster. Mr. Schempf holds the Ph. D. degree from the Eastman School of Music. Since the fall of 1947, Mr. Schempf has been an associate professor at Lehigh Univ., with duties as director of university bands, orchestra, glee club, and brass choir. In 1952 he received a Fulbright Award for continued study in Vienna.

NBC Opera Tour Will 'Shakedown' At St. Mary's, South Bend

O'Laughlin Auditorium of St. Mary's College for Women in South Bend, Ind., again will be the scene of the premiere performances of the NBC Opera Company's Second Annual Tour, beginning Oct. 1. NBC's traveling company and the auditorium were, in effect, launched together in Oct., 1956. The facilities at St. Mary's again will be used for assembling and rehearsing before the tour.

Chandler Cowles, general manager of the Opera Company, said: "We consider St. Mary's our real home. We do all our casting and hiring in New York, but . . . the actual final artistic shaping of the operas is done at St. Mary's. We don't even put the sets together for the first time till we get out there." Mr. Cowles considers the facilities at St. Mary's on a par with anything in the U. S. for operatic presentation.

The college authorities regard last year's union as the start of a tradition. St. Mary's long-range plans include an annual Midwest Festival of the Arts, with the NBC Opera as a key part of the activities.

Gniewek New Met Concertmaster

A 26-year-old violinist, American born and trained, has been chosen concertmaster of the Metropolitan Opera Orchestra for next season. He is Raymond Gniewek, a native of East Meadow, Long Island, where he received his early musical training from his parents. He has played with the Rochester Philharmonic Orchestra for the past eight seasons, the last two as associate concertmaster. He has also been concertmaster of the Rochester Civic and Eastman-Rochester Orchestras. At the Metropolitan, Mr. Gniewek succeeds Felix Eyle, concertmaster for the past twelve seasons, who has resigned to become manager of orchestra personnel.

Artists Touring Abroad

THOMAS SCHERMAN, conductor of The Little Orchestra Society, is featuring American music in a two-month guest conducting tour of Europe. Works of Walter Piston, Aaron Copland, Norman Dello Joio, Alberto Ginastera, Paul Creston, Morton Gould, and George Gershwin are being presented in programs with British, Dutch, Swiss, Belgian, and German orchestras, including the London Symphony and the Orchestre de la Suisse Romande. On June 5, Mr. Scherman will open the first American German Music Festival in Berlin leading the Berlin Philharmonic. Here he will introduce two American artists, John Sebastian, harmonica player, and Danny Daniels, dancer. In July Mr. Scherman will conduct at the Lewisohn Stadium and then will prepare for a fall tour of eastern U. S. with The Little Orchestra. . . . THOR JOHNSON, music director of the Cincinnati Symphony Orchestra, conducted the National Symphony Orchestra of Iceland during the month of May. His visit, which also included a series of lectures, was under the auspices of the U. S. Governmeit. Reykjavik, the capital city of Iceland, was home base for the maestro from his arrival, May 13 through June 1. Johnson's itinerary included two major concerts with the Iceland Symphony, May 23 and 27. At the May 27 concert Iceland's famed pianist Cognvaldur Sigurjonsson performed Rachmaninoff's Concerto No. 2 in C minor with the National Symphony under the baton of Johnson. . . . THE CLEVELAND ORCHESTRA left in early May for a tour of Europe in cooperation with The President's Special International Program administered by ANTA. The European tour will include concerts in Brussels, Bremen, London, Barcelona, Madrid, Lisbon, Porto, Bordeaux, Prague, Stuttgart, Basel, Lugano, Geneva, Paris, Vienna, Katowice, Poznan, Lodz, Warsaw, Amsterdam, and Scheveningen. . . . THE SYMPHONY OF THE AIR has accepted an invitation to open the Edinburgh Festival in Scotland Sept. 10, 1958; the orchestra will perform five concerts under the baton of Leopold Stokowski. In conjunction with the Edinburgh Festival, S. A. Gorlinsky, English impressario, has arranged a six-week tour of the continent, the first European tour of the Symphony of the Air. The tour will be conducted by Stokowski and one other conductor.

Members of the Obernkirchen Children's Choir are shown here enjoying Western hospitality. In the back are accompanist JAMES BENNER *and director* EDITH MOELLER, *being greeted by a local dignitary. Seated in the last row are* MISS EDITH PIELSTICKER *and soprano* FRANCES YEEND, *Mr. Benner's wife.*

JENNIE TOUREL left May 5 for concerts in Europe and her fourth tour of Israel which opened May 20 with the Israel Philharmonic Orchestra. Making her fourth visit in exactly eight years, a record probably exceeded only by Leonard Bernstein, Miss Tourel is one of the last major soloists to appear nine successive times with the orchestra in its regular subscription series. Accompanying Miss Tourel in her four scheduled recitals was conductor Walter Susskind. . . . RICHARD TUCKER, leading tenor of the Metropolitan Opera, is making a seven-week tour of the Far East in cooperation with the President's Special International Program administered by ANTA. He is the first American tenor to tour that part of the world. In Mr. Tucker's concerts in Bangkok, Saigon, Singapore, Kuala Lumpur, Hong Kong, Taipei, Seoul, Pusan, Manila, Tokyo and other major cities in Japan he is accompanied by Erwin Jospe. . . . The first boychoir to tour under the President's Special International Program administered by ANTA for the U. S. State Department, will be the famed COLUMBUS BOYCHOIR of Princeton, N. J. A grant has been made to the Princeton group for its South American tour to begin in Aug. Eight weeks of touring will take the boys to Columbia, Ecuador, Peru, Chile, Argentina, Uruguay, Brazil, Venezuela, and Mexico. Three faculty members of the Columbus Boychoir School and, of course, Donald Bryant, director of the Boychoir, will make the trip.

JOSEPH FUCHS, internationally renowned violinist, left May 21 for a seven-week concert tour of Central and South America. The tour, arranged through the Herbert Barrett Management and Conciertos Daniel, is in cooperation with the President's Special International Program administered by ANTA. The violinist will give a series of recitals with Artur Balsam at the piano and make solo appearances with major orchestras. Performances include engagements in Bogota, Montevideo, Quito, Lima, Kingston, Aruba, Tegucigalpa, Mexico City, Rosario, Bahia Blanca, Buenos Aires, Bahia (Brazil), Recife, and Rio de Janeiro. During 1957-58, Mr. Fuchs is scheduled for solo engagements with seven major orchestras, many recitals in the United States and Canada, and another tour of Europe. On his return from South America, he will play the Beethoven Violin Concerto July 15 at the Lewisohn Stadium in N. Y. . . . Immediately after his appearance at the Ann Arbor Festival on May 7, the renowned violinist JOSEPH SZIGETI left for a series of European recital and orchestral engagements. He will be back in the U. S. by late June for summer vacationing on his California estate. . . . ANDOR FOLDES, Hungarian-born, American piano virtuoso, made his debut Apr. 7 as conductor of the Hessische Symphony Orchestra in Bad Homburg, Germany, conducting an all-Beethoven program. Foldes was also soloist in the First Piano Concerto. Mr. Foldes' European tour includes two performances as soloist at the Beethoven Festival in Bonn and participation in the Lugano Music Festival in Switzerland. On June 15 Foldes will leave for a tour of South Africa. By the time the pianist returns to N. Y. in Oct., he will have played 114 concerts and recitals in Europe and South Africa, in addition to his extensive recordings for Deutsche Grammophon in Hamburg (Decca in the U. S.). . . . GLENN GOULD, young Canadian pianist whose performances have been received enthusiastically throughout the U. S. and Canada, has been in Russia during the month of May giving recitals and performances with orchestras in Moscow and Leningrad. On May 24, 25, and 26 he was soloist with the Berlin Philharmonic, Herbert von Karajan conducting, and on June 7 he will give a recital in Vienna.

Camilla Williams, soprano, gave concerts May 10 and 11 for the Reykjavik Music Society in Iceland, in cooperation with The President's Special International Program.

Seymour Lipkin has recently returned from a highly successful 27-concert tour of the U. S. as soloist with the National Symphony. He was heard in three piano concerti: the Tschaikowsky No. 1 in B-flat, the Schumann A minor, and the Beethoven "Emperor."

Jacob Lateiner's tour this season has taken him to three continents. After 33 concerts in Australia and 21 in the U. S. (two were New York recitals), the young pianist left for Europe on May 10 for a series of engagements including London and Vienna.

Abell's Book in British Edition

Arthur M. Abell's *Talks With Great Composers,* recently published by the Philosophical Library, will soon appear also in a British edition. In his book, Mr. Abell, former Berlin correspondent of *Musical Courier,* presents the philosophies of some of the world's greatest composers.

Hurok Announces Contracts With New Artists

Impresario S. Hurok, recently returned from Europe, has announced contracts for next season with The Royal Ballet (formerly The Sadler's Wells Ballet), which opens a 21-week national tour at the Metropolitan Opera Sept. 8; the Massed Pipers Regimental Band and Highland Dancers of Her Majesty's Black Watch, which launches a 12-week trans-continental tour at the Jamestown Festival Sept. 16; the English Singers of London; and Andre Tchaikovsky, brilliant, 21-year-old Polish pianist, who will make his American debut with the New York Philharmonic Symphony Oct. 10.

Don Malin Appointed Educational Director of Mills Music

Mr. Don Malin, recently-resigned president of C. C. Birchard & Co., of Evanston, Ill., has been appointed educational director of Mills Music, Inc., and will also serve as editorial advisor to The B. F. Wood Music Co., Inc., of Boston, a Mills Music subsidiary. Mr. Malin has served as president of the Music Publishers' Association and the Music Industries Council.

No Army Hiatus in Cliburn Career

Twenty-two-year-old Texas pianist Van Cliburn was standing with hand raised taking the oath at the induction center when an orderly interrupted and asked the noted young artist to return to the medical office. It had been discovered that Cliburn's medical record showed chronic nasal hemorrhages and nasal allergies. The Army then rejected Van Cliburn emphatically. Cliburn had played a "farewell" concert at Longview, and told everybody goodbye. Now he is notifying New York that he is ready to resume his career work.

Staff Changes for NAC And Musical Courier

Luben Vichey, president of National Artists Corporation and Civic Concert Service, Inc., has announced the appointment of Warren Cox to the staff of NAC as press representative. The duties of Mr. Cox's position, chiefly connected with handling publicity, fall directly under the supervision of Dr. Henry W. Levinger, manager of the Artists' Service Division.

Mr. Cox replaces Miss Deanne Arkus, who recently joined MUSICAL COURIER magazine staff as advertising-promotion director. He has been succeeded as managing editor of MUSICAL COURIER by Grant Lee, who for the past three years has been with Harper & Brothers publications.

Maria Giovanna Signed by NAC

National Artists Corporation has announced the addition to its roster of the new Italian coloratura soprano, Maria Giovanna. Miss Giovanna, the daughter (and pupil) of Giovanni Manurita, celebrated leading tenor of La Scala from 1930 to 1952, made her operatic debut only two years ago in Italy (at the age of 21), as Gilda in "Rigoletto." She has been acclaimed throughout Italy and Spain for such roles as Adina in "Elisir d'Amore," Zerlina in "Don Giovanni," and the title role in "Lucia di Lammermoor," her concert work, and her work in two Italian films. Her debut in this country will be made in the title role of "Lucia di Lammermoor," July 5 in Cincinnati.

Correction

Paul Kletzki, who will appear as conductor with several major American orchestras early in 1958, will make his U.S. debut as guest conductor of the Cincinnati Symphony Orchestra, Jan. 17-18. It was incorrectly reported in these pages that his first appearance would be with another orchestra.

EUROPE–1957

Tour for Les Jeunesses Musicales

MILAN: "A versatile interpreter . . . a temperament both brilliant and secure." *(Corriere della Sera)*

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MUNICH: "Extracted astonishing light and shade from the piano." *(Sueddeutsche Zeitung)*

BRUSSELS: "A pianist in possession of an assured, firm technique which he uses with versatility and skill." *(Le Journal)*

RAY DUDLEY returns to Europe for performances in Royal Festival Hall with the London Philharmonic, June 28, and in Royal Albert Hall as guest on the B.B.C. Promenade Symphony Concerts, July 30.

RAY DUDLEY

NEW YORK PHILHARMONIC-SYMPHONY

Debut—May, 1957: Rachmaninoff 3rd Piano Concerto

"His playing was admirable . . . technical prowess, fineness of dynamic shading and understanding and musicianly phrasing. The musical quality of his tone was also consistently appealing in a performance which gave an impression of discerning sensitiveness." *(Frances D. Perkins, New York Herald Tribune)*

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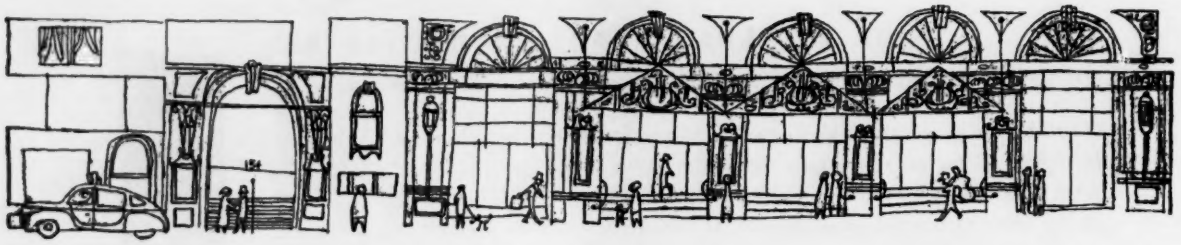


■ "Susie" is for sale. This is the endearing name given by the skidding, sliding choristers and cast of the New York City Opera to the doubly revolving stage that decorated (?) the productions of last season. Julius Rudel, the new general director, passed no comment pro or con but his slightly wry smile accompanied the announcement of Susie's demise. Partout found the turntable a real hypnotic and we dozed peaceably, for instance, during most of "The Tempest," only rousing when the tenor fell on his handsome proboscis and the little Ariel came down ploomp from her "points" to a sitting position. We shall miss Susie. She was a real conversation piece, but not for polite society.

■ Another, more or less commercial, item we spied in the daily press. "Mr. Gimbel" headed a whole page of advertisements (household goods) with "1 purple velvet chaise longue." This is for Tebaldi! Some fervent fan should rush right down and purchase it to match the gorgeous passionate purple gown with the unpredictable swathing scarf that the raven-haired enchantress wore in her recent Carnegie Hall songfest. Our escort, an officer and a gentleman from the U.S. Airforce (not our "Boss"), was in mufti that evening. But with or without his wings he nearly took off at the Tebaldi vision. We 'most lost him. And he was only loaned for the occasion.

■ Several of our favorite personages have been in and around the neighborhood in recent weeks. Mack Harrell, who spends far too much of his time down Texas way (at Southern Methodist teaching the young ones to chant), came East for the Town Hall "Elijah" with the Collegiate Choral. Best news is that Mack has been recalled to the Metropolitan Opera for the 1958 season.

■ One of the busiest, most enthusiastic and most alive people we have met in our district is Igor Markevitch, the world famous conductor who next season will lead the Paris Lamoureux Orchestra and the Montreal Symphony and has been named permanent conductor of the Havana Philharmonic Orchestra. Between times, *when* we couldn't say, he will pick up the baton for at least three Symphony of the Air concerts. Before flying to Paris (we had a half hour just as he took off, and "They will meet me at the plane and take me straightaway to rehearsal," he said calmly) he spoke delightfully of his experiences in this country. "The preconceived idea is usually what the European conductor brings to America," he stated. "I was amazed at what I was able to learn here. A conductor has to keep on his toes to cope with and match the prevalent standard of splendid musicianship among the instrumental players in his orchestra." A somewhat refreshing point of view! Markevitch comes back to New York for the June 24 opening of the Stadium Concerts and goes from our town to Ellenville for the Empire State Festival, then to Ravinia Park, etc. Vigorous, yes? And we haven't told you about the appearance with the Philadelphia Orchestra, a special invitation from Ormandy, which comes later. There's a wonderful story in the Markevitch life which we hope soon to have space to tell.

■ The Russian Tea Room continues to attract interesting artists, none more interesting than Louis Kentner whose pianistic prowess, especially in the Brahms the night before we talked with him has inspired the reviewers to a new vocabulary of superlatives. Unassuming, affable, and very plain-spoken, the famous pianist and Partout enjoyed (at least we did) vodka on the rocks while discussing the state of—music? not at all—Kentner's beautiful wife Carla and their plans for a vacation in Ireland. The pianist returns for a New York concert at Grace Rainey Rogers Auditorium in the fall and has been invited to play some Hummel piano pieces with the Little Orchestra. Do you bright people know about Hummel? Hungarian-born, as was Kentner, with only a hundred years plus difference in the dates. If interested, and you should be, look up the rest.

■ Fame has come to knock on our door! The opus dedicated to Partout by soprano-composer Thelma Matesky is sweeping the country (no pun intended) through the Keep America Beautiful organization. The title now reads "A Corner Litter Basket." But that is not all. Ingenious Miss Matesky has a new song on the press called "The Big Sweep." With no apologies to Benjamin Britten and his "Little Sweep." It's not a parallel subject.

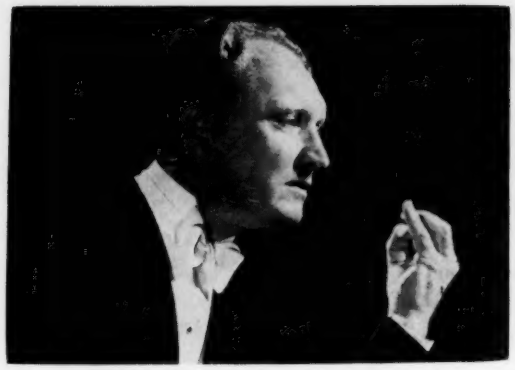
■ Speaking of *Elijahs*, which we did a couple of paras back, young bass-baritone John Fiorito came along 57th Street to tell us that he is flying to Toledo to sing the Mendelssohn version of the doughty prophet's proclamations with the Toledo Choral Society and Orchestra. John is the twenty-year-old lad who won the Chaliapin Award of the New York Federation of Music Clubs last season and was heard in a fine solo recital.

■ And speaking of that, it would be worth any singer's time to jaunt down to the West Fifties and hear the flood of song pouring from Madison Square Garden as the 1500-voice choir, amplified by 90,000 of the devout, line out "Blessed Assurance." Not especially evangelistically minded (too much, too soon, as the Barrymores would say) we really felt, whatever one's faith, the great hymns can never be better sung. It's a once in a lifetime occasion.

■ Julian Parrish, director of the fine group of singing artists called the Continental-Aires, stopped in for a short visit to tell us that the tour of his "boys" on Civic and Community Spring Series was received everywhere by capacity audiences and an excellent press. That brought the five-man team back to NYC in high spirits. The reviewers also gave Mr. Parrish especially favorable comment on the breadth and effectiveness of his arrangements for the singing and narration of their programs. The Continental-Aires sang their way from Maine through Nebraska.

■ We ran into Eastman Boomer but could not hold him in conversation for long. He is far too busy these days. What with our Anna Russell opening on Broadway (temporarily only; she has a big tour slated for next year) and the preparations for Cilli Wang, who will begin her American schedule Sept. 30, Boomer is trying to talk long distance to six or more countries at one and the same time. If anyone can manage it, he can.

■ We get a lot of phone queries on Who is Partout. By-passing that for now, we feel that this opus has turned into a sort of wine and song affair. We must protest, things are seldom what they seem. We *do* look upon the wine when it is red—or white or rosé—but alas, the punishment fits the uncommitted crime. We have an allergy. (Past misdeeds in another life no doubt.) When the glass is passed, we pass and adhere solely to song. Now give a guess who! PARTOUT



LESLIE HODGE:

"MORE THAN A CONDUCTOR"

By MARY CRAIG

ON a night of heavy fog in San Diego, when the California climate had turned slightly malign, a reviewer hurried to type his headline on the news report of the new founder-conductor of the San Diego Philharmonic. "Our musicians," wrote the critic, "have been playing from the heart for a great conductor." This seems to sum up the public's verdict on Leslie Hodge more concisely than the lengthy rhapsodic quotes from Mexico, Sacramento, San Francisco, Phoenix, Portland (Oreg.), and capital centers from Guadalajara to the Canadian border.

Australian-born Leslie Hodge is undoubtedly one of the rarely gifted musicians of the contemporary scene. But there is more than this to the story. Perhaps his quiet determination and concentrated will-power were first indicated, though possibly not fully recognized, during a concert in Albany, Australia. Leslie Hodge was all of eight years old. Since he was four or so, nose-high to the keyboard, he had been picking out little tunes; at six, with a bit of guidance, he had set down in manuscript his first opus "Grandpa's Waltz"—actually he spelled it "Walyz." But at 8 he was making a pianistic debut in a good-sized hall. Just as he stepped on stage, every light in the house went dark except the spotlight on the youthful soloist. He was almost completely blinded by the glare; but, innately confident, he felt his way across the boards. "I found the piano," he relates, "and then I was all right." He had also found his life's aim, to become a real musician.

Early training in Australia brought Leslie Hodge graduate honors, prizes, and scholarship awards from the University of Melbourne and the University of Perth, W. A., and from the Associated Board of the Royal College and Royal Academy, from London College of Music, and Trinity College of Music.

In his native country he toured as concert pianist but soon began the work closest to his heart by founding the Messiah Chorus and in conducting the Albany Choral Society. The combined values and colors of voice and instruments opened vistas, and with the intent to augment study and experience, he came to the United States in 1934. He did postgraduate work in piano with Alexander Raab and Carl Friedberg and studied conducting with Frederick Stock.

Quite suddenly the artistic calibre and the unflagging initiative of the young Australian was recognized by keen-visioned Alfred Hertz, the dominant conductor of opera and symphony in the West Coast area. Leslie Hodge became the associate, assistant, and collaborator with Hertz (specializing in editing Wagnerian and other major scores)—it was something of a discipleship—including conducting the San Francisco Symphony and the Metropolitan Opera during its season there, from 1935-41. There were also periodic artistic associations with eminent leaders Bruno Walter and Artur Rodzinski, all adding up to the most valuable training experience in the finest music traditions.

During these years, Dr. Hodge led the Sacramento Symphony and the Sacramento Federal Symphony. He presented major concerts and a children's series with the Bay Region Federal Symphony, conducted the Portland (Oreg.) Philharmonic, and made a coast-to-coast tour as music director for lieder singer Lilly Hertz.

A six-week vacation in Mexico—at least it was supposed to be a vacation—resulted in a guest engagement with the Guadalajara Symphony. After the fourth concert, a committee approached the conductor. "We like you," they stated straightforwardly. "Will you stay?" So he did, in the beautiful, second largest city of Mexico. As the renown of the orchestra grew, so did subsidies, federal, state, municipal. It was a happy, productive period. After a World War II assignment to active duty in the U. S. Navy, Destroyer Division, he returned to Mexico at the invitation of the Government, carrying the ambitious schedule of orchestral concerts, "pops," youth series, and extra music programs from Guadalajara to the Palace of Fine Arts in Mexico City. And all to the accompaniment of terrific acclaim.

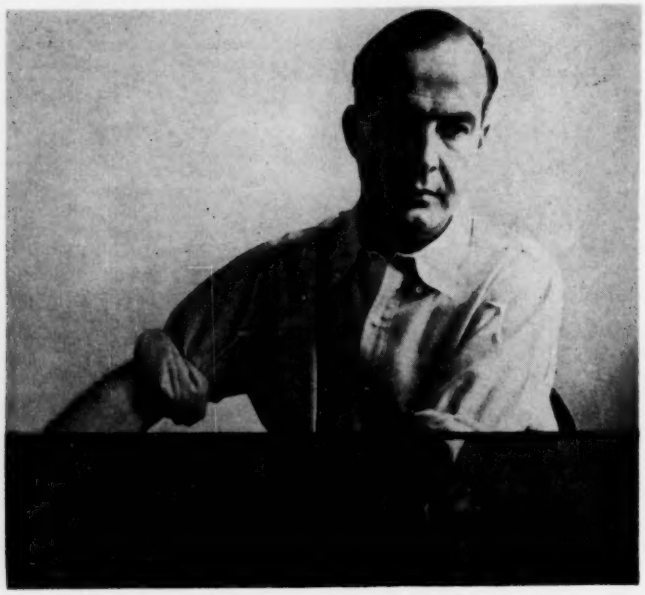
In 1950, he conducted the winter series of the San Diego Philharmonic —"electrifying" said the reviews. "Hodge is more than a conductor. He is a generator, a dynamo!" One of his pleasantest recollections of the San Diego series centers around the impressive outdoor performance of Mendelssohn's "Elijah" with orchestra, chorus of 350 voices, and John Charles Thomas, superb in the title role.

Motivated by a keen love of organization and promotion tasks, Dr. Hodge accepted the post of music director and conductor of the Phoenix Symphony Orchestra and from the hour of the first rehearsal began to make music history. He has been with the orchestra for five seasons, programming magnificent concerts with the great soloists of the world as guests. He organized and obtained sponsorship for a youth orchestra, where symphonic training is available along with concert experience.

Dr. Hodge says little about his own composing, started not so many years ago in a changing era; nor does he mention his important editing of works for symphony orchestra, including the Moussorgsky "Pictures at an Exhibition." He is continually in demand as speaker, lecturer, commentator for service clubs, graduate students, music guilds, university seminars, and in five years has become the leader of Phoenix musical enterprise.

This season he will guest-conduct in Mexico (another vacation?) and will return to open his 6th Arizona season Oct. 29. Still on the sunny side of his career (he has just turned 41) it is perhaps not surprising that he has temporarily put aside his heroic Beethoven, Wagner, Brahms, and is giving a hearing to Martinu, William Schumann, Randall Thompson, Bartok, Hindemith, Hanson, Creston, Milhaud, and others who speak with a new vocabulary. In these newer works, for which we have, as yet, few standards of comparison save craftsmanship, we can trust a musicianly intuitive judgment, for (states the press) Leslie Hodge is "richly and forcefully endowed with a sense of what is inherently right."

AMERICAN MUSIC IN EUROPE



Left: SAMUEL BARBER; *Lower right:* LEONARD BERNSTEIN, ROGER SESSIONS.

By DAVID S. COOPER

Chief of the music branch of the U. S. Information Agency

A YEAR ago I was privileged to discuss in the International Issue of the MUSICAL COURIER some of the ways in which the U. S. Information Agency and the State Department are giving people overseas a broader picture of the music of American composers and an opportunity to hear American performers.

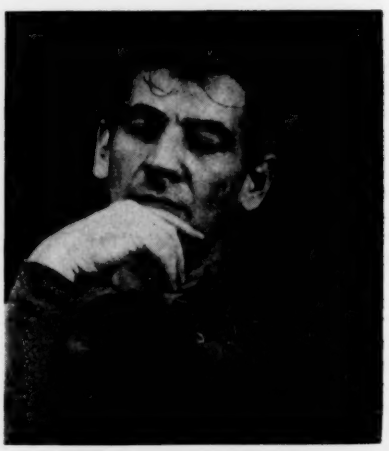
This year I should like to share with readers of the MUSICAL COURIER some firsthand observations on the musical scene in Europe, particularly regarding American music and American performers. These observations are the result of a field trip made last fall, which covered eleven countries. Much of what I saw was most encouraging and in many instances genuinely exciting. I returned to the United States with renewed admiration for the work USIA overseas staffs are doing in music, over and above their many responsibilities in other fields.

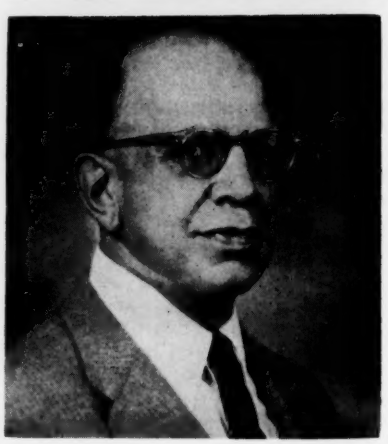
As for performances of American music in Europe, one cannot say that we are overplayed. There are obvious reasons, which we discussed a year ago: resistance to what is new, the conservative programming of symphony orchestras everywhere, and difficulties in procuring recordings and performance materials of American works. The first two problems apply to contemporary music the world over, but the third is solved, to some extent at least, by the overseas facilities of USIA. Although it is true that our music is not commercially available abroad in appreciable quantities, except in relatively rare instances, USIS offices throughout Europe are bridging the gap. Five years ago a request for performance materials of an American work was a most exciting novelty. Today, there pass over my desk almost daily requests for scores and parts that we procure on purchase or rental, in close cooperation with the publishers. The problem of availability actually resolves itself to publicizing USIS services and facilities.

Now, how is American music received in Europe? Obviously, a completely clearcut answer is impossible, but I can state that I found surprising and most gratifying interest throughout all of the European music world. State radio stations, which are most adventurous in musical programming, are on the alert for new works, and much American music appears on these networks. In part, close liaison between our USIS cultural staffs and radio stations is the reason. In regular concert series inclusion of American music is naturally more spotty, but it is being performed more regularly all the time. Works of such composers as Copland and Barber are now almost staple items in the repertoires of many European orchestras, with Gershwin best known.

Since we do not have regular American music officers abroad in the USIA program, a number of our posts have contracted for the services of top local musicians to act as musical advisers and assistants to our cultural staffs. In London, for example, a Canadian musician provides invaluable service to USIS by advising American artists, promoting American music, promoting President's Fund appearances, and issuing a monthly music newsletter that publicizes all types of information about our music, musicians, and the musical resources of USIS. A recent London performance of the Romantic Symphony of Howard Hanson was publicized by a full spread on the composer's lifelong work in American music, and another issue was devoted in part to the story of Toscanini's role in the musical life of the United States. In Paris a highly respected French musician, fellow student of Honegger and Milhaud, is now on our staff doing much the same work. She was responsible for the first European performance of a recent chamber work by Samuel Barber at our Embassy Theater there.

Perhaps the attitude of some Europeans toward American music can be most aptly summed up by a quip Virgil Thomson made in a speech to the USIS staff in Paris. Speaking of a certain European country justly proud of its musical traditions, he said, "They are delighted to have an opportunity to hear American music. They are delighted to have an opportunity not to like it!" I personally believe this is all to the good. It is clearly most desirable that our music be weighed in the same balance as the contemporary music of





other nations. If it provokes thought, reaction, and even unfavorable criticism, so much the better. That is what makes music a living organism rather than an archive.

The current situation of the young American artist is now somewhat different from what it was a few years ago. The commercial concert life of Europe has long since become stabilized. Although we have many gifted young performers and singers doing brilliantly in Europe, the competition is stiffer, and only the best can succeed. The aspiring American conductor who hires an orchestra as a vehicle for reviews is in for trouble. The yardstick is now real quality and ability.

All this notwithstanding, many of our USIA posts abroad are still vitally interested in programming the young and relatively unknown American artists. They will probably not encourage such artists to appear in the major cities but can sometimes assist those willing to tour the provinces at personal expense. The artist, however, must be absolutely first rate. This does not necessarily mean well known, but he must be at least as good as the excellent young European musicians with whom he will be competing in a tight and overcrowded market.

This brings up repertoire. I was encouraged to see the emphasis our posts place on including American music in the programs of young American artists they use in various countries. Gone are the days when an American pianist, for example, could get by with a workman-like performance of the Pathetique Sonata and an armful of Chopin Etudes. The critics simply won't be bothered to come. They will, however, review programs that include substantial American compositions that they don't know and wish to know better. I emphasize the word "substantial" because there is a tendency for many young artists to program vignettes or, with singers, spirituals and folk songs rather than American compositions of greater musical significance. Intelligent program planning is essential in the best interests of the artist and as evidence of the creative attainments of our composers.

These comments apply to an even greater degree to American choral groups traveling abroad. The number of such groups has increased markedly over the past several years. They represent a magnificant resource for us but also a serious problem. In the first place, most choral groups tour in the summer, the worst possible time, since Europe is teeming with tourists and Europeans are on vacation. Then there is the problem of placement. Some groups make their own arrangements in advance, by far the most satisfactory solution. Others apply either to the State Department or U. S. Information Agency for such assistance as these agencies are able to give. Still others, however, appear sight unseen and sound unheard on the doorsteps of embassies and of USIS establishments abroad, expecting engagements, hospitality, and entertainment to be provided as if by magic. At any rate, there is little our posts can do for these choral groups, and entertainment is out of the question. Indeed, if a reception is offered, it is likely that foreign service personnel are paying for it out of personal funds.

The problem of repertoire is particularly serious with choral groups. Unfortunately, we hear far too many programs consisting of war horses, sentimental religious music, spirituals, and cowboy songs. There is also a tendency to rely upon regional dress and "gimmicks" that might have been appropriate at home but are most unsuitable abroad. In appealing to the very cultivated and sophisticated European audience, there is absolutely no substitute for genuinely serious music-making of the highest possible order. This fact has been proven over and over again by a number of distinguished American choral groups that were a credit to themselves and to the United States.

To return to the music activities in which our European USIA posts are participating, a few examples come to mind as particularly good. Belgium may be a small country, but in musical importance it looms large. Indeed, Brussels is a musical crossroads of considerable significance. We are fortunate in having there a staff alive to the possibilities of music. Our cultural attaché has worked closely with the music director of the Flemish radio to present a veritable festival of American works, which will include three exclusively American orchestral programs. The first, which has already taken place, included four works, all differing in character, but all distinguished: Barber, Overture to the "School for Scandal"; Griffes, "Pleasure Dome of Kubla Khan"; Bernstein, Jeremiah Symphony; Sessions, Second Symphony.

In October, 1957, the Centre Belge des Echanges Culturels Internationaux is sponsoring a "Decade de la Nouvelle Musique Americaine." This will be a festival of American music including events from solo recitals to chamber, choral, and operatic presentations, experimental music, and jazz. Two orchestral concerts are planned, one with chorus. Patrons will be Queen Mother Elizabeth, the Minister of Public Instruction, and the American ambassador. Individual events will be sponsored by local organizations. There will be close cooperation between Belgian musicians and American musicians during the "Decade," and the event promises to be one of considerable international importance. Our able cultural attaché, Mr. John Brown, has been most active in working with the Belgian committee, and an American committee of honor with Howard Mitchell as chairman has been appointed.

Of a somewhat different nature is a recent development in the Volksoper in Vienna. Some years ago our USIS Theater in Vienna gave a series of presentations including excerpts from Broadway musicals. A taste for this fresh form of musical theater was stimulated, and in due course negotiations for a German language version of "Kiss Me Kate" were completed. I happened to attend the 70th performance of the musical, which is now a regular staple item in the repertoire of the Volksoper. Since that time, "Annie Get Your Gun" and "Wonderful Town" have been added.

This radical departure from tradition did not come about easily, and acceptance of American musicals in certain quarters was not enthusiastic. However, the inevitable controversy was healthy, for now the Viennese are agitating for Austrian composers to try their hand at writing musicals based on the American prototype, yet typifying something truly their own. The *Neues Oesterreich* commented in an editorial entitled "Kiss Me, Strauss," "It would be desirable and possible that the talent of Vienna for musical entertainment would be fertilized by the competition with the

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American import. . . . If this project succeeds, it will not have been too long a road from Strauss via 'Kiss Me Kate' to a Vienna musical."

I must say it is quite an experience to see as familiar a show as "Kiss Me Kate" done by another country in its own language and with its own approach. Clearly the Viennese have come to regard this work as much theirs as we regard "Die Fledermaus" in English ours.

A final example is particularly interesting because it shows how various organizations, some international and some national, can combine forces in a joint effort. It is the current exchange of performances of orchestral music between the United States and Norway. Several years ago the International Music Council of UNESCO instituted a project of exchanging lists of works of each of the member nations. Among those contributing were Norway and the United States. The Committee on Music in UNESCO of the National Music Council proposed a planned exchange of orchestral performances with Norway in conjunction with the UNESCO exchange of lists. The operation involved no money, and there was no staff to handle logistics. Members of the UNESCO Music Committee simply asked American conductors, who were personal friends, to join the project by performing Norwegian works during the 1956-57 season. The results were most gratifying. A number of major American orchestras participated, and it was mentioned in the program notes of each American concert containing a Norwegian composition that a Norwegian audience was hearing an American work as part of the exchange. Stokowski, Mitchell, Mahler, Dorati, Johnson, Katims, Caston, and other well-known conductors participated. The Oklahoma City Symphony went one better, however. A Norwegian work was performed on each of thirteen coast-to-coast broadcasts! Seven hundred orchestras affiliated with the American Symphony Orchestra League were circularized, and we expect to see some very interesting results when the year's programs are tabulated.

On the Norwegian side, the reports are equally gratifying. The major orchestras of Norway have performed American works on their programs throughout the past season. Several concerts devoted exclusively to American music have been given. For the most recent program the music branch of USIA, with the cooperation of a New York publisher, made something of a world record. On a Monday at 9:00 A.M. a trans-Atlantic telephone call from USIS in Oslo requested an American work for rehearsal the following Wednesday morning and performance that evening. At 2:00 P.M., Monday, the score and parts were on an SAS plane, and the conductor in Oslo had the materials by Tuesday afternoon.

Three American conductors, Thor Johnson, Alfredo Antonini, and Igor Buketoff, have appeared in Norway as guest conductors. The Norwegian Information Service in New York and the U. S. Information Service in Oslo have made performance materials available in the respective countries. We are pleased with the results of this pilot project and hope that similar exchanges may be arranged with other countries.

Throughout Europe USIS offices are participating in music projects of all sorts. Their roles vary according to the local situation and related problems. In all instances, however, they are playing a vital role in making American music and American performers better known abroad. The growing interest in American music in Europe is an exciting development to observe, for through our music we demonstrate the very essence of the creativity of the United States.

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By DR. PAUL PIMSLEUR

TO THE YOUNG ARTIST GOING ABROAD

American soprano, FRANCA DUVAL, *as Giulietta, and* THOMAS SCHIPPERS, *Metropolitan Opera conductor, after performance of Offenbach's "Tales of Hoffman" at Palermo, Italy.*

A STEADY stream of young American artists is heading for Europe these days. Some have scholarships, others pay their own way. Some have contracts before they go, but others look for work once they've arrived. Some spend their time studying while others are having a "good time." From this welter of motives and objectives, let's try to answer a few questions. When, why, and how should a young artist go to Europe? What should he do once he gets there?

A young artist with a background of solid study reaches the point, usually when he's in his early twenties, when his academic training comes to an end. What he needs then is the experience that can be obtained only from actually performing before impartial audiences. For an instrumentalist this means giving concerts. For an opera singer it means the discipline that goes with a repertory schedule.

Music educators agree generally on when an artist should go to Europe. As far as formal training goes, America offers as much as Europe. The student needn't go far to get the ABC's of music, well taught. But after finishing his formal studies, the young artist can profit from immersion in the cultural climate of a foreign land, with deeply-rooted musical traditions, not to mention the opportunity for perfecting a foreign language. The artist has, at this point, probably attained sufficient maturity to derive the maximum benefit from such an experience. This is true not only of those aiming for a concert career, but for those entering the teaching ranks as well. There's no doubt that a teacher who has tasted the cultural values of, say, Zurich or Rome, will return home with more to give his future students.

Young artists hoping for a concert career are fond of recalling that Europe has been the backdoor to success in this country for a number of Americans. Among the more famous names whose careers in the United States have been enhanced by their European successes are George London, James Pease, Jean Madeira, and Mildred Miller. Several prize-winning pianists and violinists are also in this category, of whom more later.

For opera singers, the greatest opportunities are to be found in the German-language area, Germany, Austria, and part of Switzerland. In Germany alone there are 58 opera houses with permanent companies and full repertory seasons! Add to this six more in Austria and another five in Switzerland. What's more, the infant German television field counts on young American artists as a reservoir of talent. This all adds up to real opportunity for opera hopefuls who've finished their studies and are really ready to perform.

But they have to be ready. Picture, for instance, the plight of a young soprano who got as far as an audition with a German opera-house director. She sang a number of arias, among them "Mi chiamano Mimi" from "La Boheme." When she was finished, the director said, "That's fine. I like your voice. We're doing Boheme in two weeks. Can you sing Mimi?" The poor girl had not bargained for anything like this, and had to admit tearfully that, while she knew the arias, it would take her more than two weeks to learn the role, complete with stage directions.

Another anecdote concerns the sweet young thing who landed a job at a German opera house. During a rehearsal the director instructed her about certain stage movements. Dissatisfied with the way she was doing it, he yelled, "Nein, nein. Das ist Kaese." (Literally, "No, no. That is cheese.") Bewildered, the singer looked at him, asking, "Kaese? Kaese? I don't understand." She didn't know that the expression "Das ist Kaese" meant something like "That's lousy."

There are morals to these two stories that the young opera singer going to Germany will do well to observe. The first is that a repertory opera house is a busy place. There isn't time to teach a singer his role, but only to rehearse a few times before the actual performance. Learning the roles is up to the singer and it's something that must be done in advance to have command of them when the opportunity comes to perform.

The second moral is that to hold his own with a German director, the artist had better learn to speak his language. The only way to stand up for one's ideas on interpretation and staging is to be able to discuss them in German with the conductor and stage director. So learn German, the more and the sooner the better.

Chances for opera singers are fewer in the non-German countries. There are permanent companies, of course, in London, Stockholm, Copenhagen, Paris (2), Strasbourg, and elsewhere. But each is the operatic center for the entire country and is much harder for a newcomer to crack.

Italy has no shortage of opera houses, but presents a different problem. Opera in Italy is usually not organized on the basis of a permanent company, as it is in Germany and Austria. A typical example is Milan's La Scala, which has only a permanent chorus and orchestra, but hires personnel (including conductor, singers, director) for each individual opera. If an artist is engaged for, say, "Don Carlos," he will do his few performances (usually four to seven) and that's that. He's then free to go to other engagements elsewhere. This situation, or a similar one, applies to the big opera houses of Italy (Milan, Rome, Naples) and to most of the slightly smaller though important ones, like Venice, Trieste, Bergamo, Genoa, Turin, Bari, Palermo, Catania. Worthy of special mention is the Ex-

perimental Theatre in Spoleto, an offshoot of the Rome Opera where talented young singers get a chance to perform.

Germany probably offers the best chances, not only for opera singers, but also for concert singers or instrumentalists in search of the opportunity to perform before objective audiences. The incredible fact is that Germany has about 300 cities and towns that have some form of regular musical fare, in most, a concert series. Bookings are accomplished through managers and agents in various German cities, most of whom are honest and reliable. An artist who goes to an agent in Germany runs relatively little danger of getting fleeced, though of course the question of whether he'll get any bookings is, there as anywhere, in the lap of the gods.

As for studying, there are excellent teachers everywhere: in Paris, in Rome, in Vienna, in Munich, in Zurich, and so forth. This is very much a matter of individual preference, which can't be analyzed here. So let's talk of a more concrete factor, namely, the cost of living.

A student can live modestly but decently for about $150 per month in France, Italy, Germany, or Switzerland, not including such expensive extras as lessons and clothing. Vienna is probably the cheapest place to live of any of the major cultural centers, and offers plenty in the way of teachers, coaches, operatic and theatrical presentations, and so forth. Figure $100 to $150 for a simple way of life in Vienna. But remember, these figures are minimums, and don't include travel expenses.

To young American musicians wanting to go to Europe, the Fullbright Act has been a great boon. At its inception in 1949, 34 grants were given. Since then, the number has risen steadily to a 1956 peak of 138 grants for musicians. These grants pay travel, tuition, and living expenses for one person for an academic year, in one of 18 participating countries. Renewals are possible for an extra year. All grants are for purposes of study. They are not a one-way ticket to the Scala, and audition-hopping is definitely frowned upon.

Other scholarships and grants are also available to musicians. Complete information can be obtained from the Institute of International Education (1 E. 67th St., New York 21). The governments of many countries offer such awards, among them Austria, Germany, Italy, France, the Netherlands. For study in Latin America, there are the Mexican Government Awards and the Buenos Aires Convention grants.

A number of American artists participate in the various international prize competitions. Leon Fleischer and John Browning are two fine examples of pianists who've represented America well and furthered their own careers at the same time. The details of the competitions change each year, so it's best to get the latest information, which most music schools are informed about. Among the important competitions are The Marguerite Long-Jacques Thibaud Competition, in Paris, for pianists and violinists; The Queen Elizabeth of Belgium Competition, in Brussels, alternately for pianists, violinists, and composers; The Busoni Competition, in Bolzano (Italy), for pianists; The Pablo Casals Award, in Paris, for cellists.

Some young artists, adventurous but misguided, decide just to take a boat to Europe and "see what happens." This seeing what happens usually means making the rounds of managers' offices, which is just as trying a business there as it is here. Although it has worked out for a few performers, the majority wind up with empty pockets and nothing to show for it but frustration and discouragement.

Elementary as it may sound, there are young artists, full of self-confidence, who have never bothered to find out whether a qualified *objective* observer shares the belief that they can attain the future they hope for in concerts or opera. It is a truism that it is better to change career plans in accordance with the realities of one's talent when he is 21 or 22, than when he is 30 or 35. There's no need to dwell on the tragic results of hitching one's wagon to the wrong star.

Although fraught with some pitfalls, it seems the best course for a young artist is to audition for American managers, many of whom have excellent musical judgment as well as knowledge of a commercial sort. If a manager believes in the future of a young artist, he will often make contacts with colleagues in Europe, who will try to guide and further the budding career on that side of the ocean. That way, the artist goes to Europe with a sense of purpose and direction. His European experience will be a success if he has a set of goals to achieve, and works hard achieving them. Such goals might include studying with a certain teacher, learning a certain repertory, gaining fluency in a certain language. Goals like these are attainable and bring with them internal satisfaction as well as further career possibilities. But going to Europe with the goal of "making a great career" will almost inevitably lead to disappointment, for this is not a goal at all, but just a hope.

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THE INTERNATIONAL SCENE

PUERTO RICO

■ Pablo Casals—in his sickbed, where a coronary attack has confined him since he was stricken, at 81, during rehearsal—may not have heard a single note of all the beautiful music played in his honor at the University of Puerto Rico auditorium, but in his heart he must have known that he was the hero of each of the 12 concerts given as the first annual Spring Festival, for an audience from all over the U. S., several Caribbean countries, and parts of South America. And in his inner ear he must have played and conducted with his 56 devoted musicians, who had come from practically everywhere in the U. S. (first desk men from Seattle, New York, Louisville; soloists from Switzerland, California, Vermont) to enjoy the benefits of his towering artistry and unique example. They are a self-appointed èlite and the fact that they have been able to carry on despite the master's illness speaks for them as well as for Casals' genius, which has always radiated goodwill and enlightenment.

In spite of Casals' absence the festival was not forfeited. Ninety-four per cent of those originally scheduled came, and the theatre was filled to capacity for each performance. This announcement was made by John Zorek of the Mayfair Travel Agency, who has handled all bookings in the U.S. The six per cent cancellations came mainly from far parts of South America; but all other music lovers seemed to feel that, as a tribute to the sick master, whose contribution to Puerto Rico this festival was, their attendance was of great moral importance.

And so, despite the empty space on stage center where the podium is customarily placed and the many sad hearts of "Don Pablo's" friends and admirers, his magic was to be felt everywhere. Though absent, he conveyed inspiration to his fellow artists as well as to a cheering and rapt audience. (There are 2200 seats in the University auditorium.)

The largest share in the musical achievement must go to Concertmaster Alexander Schneider, under whose direction the concerts had been meticulously prepared with two daily rehearsals for the 10 days prior to opening night. It is Schneider who, since 1950, has organized the festival in Prades, where the master had lived in voluntary exile since the Franco regime. And it was again Schneider who helped organize the San Juan festival, which the local government has underwritten with $35,000 and a bandshell from the Massachusetts Institute of Technology.

The performers, playing without conductor, take the beat and cues from the concertmaster's desk. To him goes the credit that the orchestra always plays with the utter perfection of a small chamber group. Many adjustments had to be made to replace the frequent solos Casals was to have played on his cello. The remainder of the programs, with such eminent soloists as Rudolf Serkin, Maria Stader, Joseph Szigeti, Isaac Stern (to mention but a few), went according to plan. Serkin on opening night played Mozart's D minor Piano Concerto. In peak form, he played with his customary immense authority and a modest but impressive display of his musical and pianistic personality. The orchestra showed brilliance and accuracy in a superb rendition of Schubert's Fifth Symphony. Probably nowhere in the world could one hear this kind of exalted music-making; this orchestra must be the best that even Senor Casals has ever been able to assemble for any of his festivals. The opening number of the first program was Bach's C major Suite, played again by the whole orchestra at the end of the concert for the many who got caught in an unprecedented traffic jam, including Puerto Rico's governor. It had the brilliancy and sparkle the public had hoped for, and it conveyed clearly that every one of the musicians was paying homage to the master by attempting to share those ideals that have made him famous, not only as a cellist but as one of the great citizens of the world.

The second program was an all-Bach program, and as every music lover knows, there is nobody who plays Bach as Casals does. The performers made a valuable attempt to play it in the vein of their master, and they did not fail. The soloist of the evening, Rudolf Serkin, has seldom played better; his interpretation of the "Capriccio on the Departure of a Beloved Brother" was a musical gem. Maria Stader, soprano from Switzerland, who has made quite a following with her interpretations of wordly and secular cantatas, sang the very difficult "Weichet nur betruebte Schatten." Her voice is always on pitch and her technique impeccable.

A warm touch was added to this concert by a young page-turner, 10-year-old Peter Serkin, who never missed a beat. He followed the music of the Fifth Bradenburg Concerto with so much concentration that it was fully apparent that here is a future musician true to his family tradition (young Serkin is the grandson of the late Adolph Busch). He shared in the applause with the others on this truly memorable evening.

The festival planned as a tribute to "Don Pablo" has paid homage to a great artist and musician and a man of incorruptible ideals. TRUDY GOTH

Festival of Opera June 14-22

The final repertoire and casts for the fourth consecutive Festival of Opera to be held in Puerto Rico June 14-22 was announced today by Albert B. Gins, the director-general. Eight operas will be presented in this time: "La Tosca," "Barber of Seville," "Andrea Chenier," "Faust," "Otello," "Rigoletto," "Boris Godunov," and "La Traviata." Among performing artists are Dorothy Kirsten, Giuseppe Campora, Leonard Warren, Frank Guarrera, Graciela Rivera, Cesare Valletti,

Jerome Hines, Eleanor Steber, Roberto Turrini, Ramon Vinay, Giuseppe Taddei, Giulio Gari, Rosalind Elias, and Paul Franke.

FLORENCE

■ Because of the ruthless reduction in government subsidies to the country's cultural enterprises, particularly those to its opera houses, the Florentine "Maggio Musicale" for months faced the danger of being eliminated from the rank of European music festivals. Milan's La Scala appears able to keep going on its own, with the substantial support of that wealthy city and the usual sell-out of boxes to its subscribers for the whole season. Florence has been at a loss to make ends meet—with expenses for orchestra, chorus, supers, staging, employees, and particularly, continually rising fees for prominent singers and conductors. At the eleventh hour, less than two months before the traditional date for opening night in the first week of May, Heaven and a sizable bank loan combined to make the important festival session possible. Thus, the programme of "Maggio" is published rather belatedly.

As always, the opening performance of the festival was a social event, with toilettes, jewels, furs, and celebrities to be admired during intermissions. The traditional choice of an early Italian opera, to be rescued from perhaps justified oblivion, fell this time on Cherubini's "Abencerages." (What is that? one heard many people asking in the auditorium.) This work is one of the very last written for the stage by the prolific Florentine composer; after reading of the failure of its Paris premiere in 1813, one cannot wonder that he preferred to dedicate the rest of his long life to the writing of sacred and instrumental music. Even at that time the beauty and masterful construction of great parts of the score were acknowledged, but the cold, uninteresting, and often confused libretto (the subject is drawn from Chateaubriand's *The Last of the Abencerages*) seemed destined to prevent the work's ever becoming popular. Exactly this same judgment has to be passed upon it today. Even when set to music by a great composer of whom Beethoven, Mendelssohn, and Berlioz thought very highly, stories of this kind cannot be taken by today's public. There is a feud between the mysterious clan of the "Abencerages" and the no less mysterious Zegri. There is a noble hero (tenor) on the one, a dark villain (bass) on the other side; a precious flag is stolen, nobody knows how; a death sentence is pronounced, but the rescuer arrives on the scene, panting and belligerent, to stop the execution and bring everything to a happy end. There is, of course, the tender, loving bride (soprano), ready to share any misfortune with her groom, and the obligatory maid, who acts as hairdresser and announces the coming doom with her ringing contralto. A few wonderfully constructed choral episodes, a stunning quintet, and deeply felt arias of the hero Almansor and the bride Nordima helped to alleviate the tedious happenings on the stage. But one had to ask: Why select for the entertainment of an international, rather demanding audience an opera that will certainly be returned to oblivion after the three performances on the program?

The success of the evening must be credited to the excellent trio of singers to whom the principal parts were entrusted. Anita Cerquetti is developing into a truly first-rate prima donna, who one day—she is only 24—may well enter the Callas-Tebaldi class. Her beautiful soprano is colorful, powerful, and well trained, and her acting of good taste. The American tenor, Louis Roney as Almansor, and the bass Mario Petri as Alemar were her adequate partners; the former disproves the chauvinistic conviction that only native Italians successfully carry Italian roles. Carlo Giulini, actually one of the most capable interpreters of opera scores, conducted with verve and understanding. Despite some delightful and rewarding musical impressions it seems doubtful that any of those present would wish to hear "The Abencerages" a second time. Nor to see them either.

The visual interpretation of the opera was far from satisfactory. Staging was clumsy and overdone, offering too much of everything: gorgeous scenery, extravagant costumes, unmotivated rushing in and out of crowds, too long a ballet, too obtrusive lighting effects. It was rather depressing to observe that such a great part of the much-discussed subsidy, which is being fought for so hard and so reluctantly conceded, had been spent for a lost cause.

After this introductory bow to musicological obligations, the Maggio's list promises a most varied fare. The choice of the equally obligatory world premiere of a contemporary Italian opera fell this year on two one-act works of Gian Francesco Malipiero, "Il Figliuol Prodigo" and "Venere Prigioniera," a welcome opportunity to honor the 75th birthday of this venerable Nestor of national composers. Another forgotten opera, Rossini's "La Donna del Lago," will follow, and then two productions by foreign ensembles, "Tristan and Isolde" in German, Artur Rodzinski conducting, and Leos Janacek's "Katja Kabanova," presented by the all-Yugoslav company of the National Theatre of Zagreb. As the highlight of the whole "stagione," everyone is looking forward to Verdi's "Ernani," under the direction of the particularly beloved Maestro Dimitri Mitropoulos, with the composer Rafaello Banfield acting as stage director and the Greek painter Andreas Nomikos as stage designer. Tenor Mario del Monaco will appear in the title role, with Anita Cerquetti as Desdemona. A ballet night choreographed by Aurel M. Milloss will complete the program in the Teatro Comunale. Two open-air performances are planned for late June: Perosi's oratorio, "The Resurrection of Christ" in the convent of Santissima Annunziata, and a revival of Monteverdi's "Orfeo," giving great importance to dance, in the Boboli Gardens. Two orchestral concerts conducted by the American Lorin Maazel, and a long awaited recital by the Russian violinist David Oistrakh will round out the program. GISELLA SELDEN-GOTH

At rehearsal for Casals Festival performance: RUDOLF SERKIN *and son* PETER, *who acted as page turner, at the piano, and concertmaster* ALEXANDER SCHNEIDER *to the right.*

HAMBURG

■ Some years ago the Berlin Schiller-Theater staged "Lulu," a special adaptation of Franz Wedekind's two plays "Erdgeist" and "Die Büchse der Pandora," the outspokenness of which had shocked our fathers deeply at the threshold of the century. At that time all its aggressiveness and devastating pungency seemed rather pointless, if not actually ridiculous or boring. The storms of World War II had shattered completely what wsa left of bourgeois morals and sexual taboos. Wedekind seemed hopelessly dated, a perhaps

necessary, but definitely past stage of development. Lulu had been succeeded by Blanche Dubois, the heroine of "A Streetcar Named Desire."

The German premiere of Alban Berg's opera "Lulu" in 1953 at Essen, the third performance of the work after Zurich (world premiere in 1937) and Venice, showed that Wedekind's rather melodramatic story had gained a quite unexpected new dignity in Berg's setting. This was, however, an honest but not wholly successful attempt at realizing the numerous beauties of this score. Now Hamburg has staged the fourth production, and if there were any doubts, it is abundantly clear that Alban Berg's "Lulu" is one of the very few operatic masterpieces of our time, to be mentioned in the same breath with "Pelleas and Melisande," "Elektra," "Turandot," Dallapiccola's "The Prisoner," and "Wozzeck." Indeed, that "Lulu" takes its place beside "Wozzeck" was amply proved by the programming of the works on consecutive nights at Hamburg.

Dr. Willi Reich, an old friend of the composer, underlined the universal message of the opera in a lecture just before the prologue. His portrait of the heroine put an end to those superficial interpretations of her as nothing but a highly-sexed chorus girl. As the "human animal," as she is introduced in the circus prologue, she represents a myth rather than a person: the incarnation of soulless female beauty. Lulu is the Eternal Seductress (she is identified with a snake), the Mistress of the World, a kind of Don Juan of the fair sex. But unlike Don Juan she is guiltless. Sowing death and destruction wherever she appears, she is driven by a force quite beyond the control of her willpower. Indiscriminately she chooses her lovers: an old Medizinalrat, a painter, the chief editor of a newspaper, his son who is a writer, a Prince from Africa, a tamer of wild beasts, a high school boy, a lackey; there are even hints of an incestuous relationship with her father and of an affair with a countess. Her gradual decline is inevitable, until she ends as a whore, slain by Jack the Ripper. Smilingly she lures her victims into her trap, and with a smile she watches them die. She has no conscience and thus cannot be called to account for her actions and their consequences. It is not so much with horror or disgust that one follows her mechanically executed deeds; rather, one pities her and mourns the lost innocence of perfect beauty, the impossibility of love (not to be mistaken for sexual attraction) in a world like ours.

But it is Berg's music that adds the dimensions of inevitable doom and tragedy. He always arouses our most compassionate feelings, but only here does he evoke so direct a feeling of infinite sorrow and melancholy. It seems that he has chosen to express all the grief of the world. This feeling culminates in the interlude between the two scenes of the second act (an ostinato of haunting, even angry force), in the variations on a lute-song by Wedekind that bridge the last two scenes of the opera, and in the final Adagio, the pathetic outcry of which accompanies Lulu's death. The tenseness, the absolute economy of every set number, the necessity that marks every part of the score, and not least the solid overall construction of the work, of which one is aware subconsciously, all define the unique position of this opera.

By abstracting the thematic material of every person from a basic row of twelve tones associated with the title figure, Berg secures the thematic unity of the whole work. His is an extremely personal handling of the dodecaphonic system, so vigorous, colorful, and dramatic that one does not think of it while the music is played. Again Berg clings meticulously to his selection of forms; in contrast to "Wozzeck," however, vocal arias, recitatives, and ensembles are predominant; instrumental music serves chiefly as a means of characterization. His treatment of the vocal parts shows a wide scope of possibilities, from spoken passages through coloratura fioritura. The instrumentation of "Lulu" is more transparent and lucid than that of "Wozzeck"; piano and vibraphone lend an unmistakable quality to some of its most exciting climaxes; throughout the opera one is fascinated by the way Berg uses certain sound symbols to characterize his persons.

All this may sound difficult, but the emotional appeal of the work is so strong, the quality of Berg's inspiration so compelling, that even the uninitiated listener is held spellbound while the opera is performed, much as he might grumble afterwards about the dissonances and what he considers the immorality of the plot.

The Hamburg production was stamped by the ingenious collaboration of Leopold Ludwig as conductor, Günther Rennert as director, and Teo Otto as designer. After hearing only one performance I am not prepared to criticize its musical standard; I just sat there, listening in a state of complete intoxication (thank goodness this can happen even to a professional critic). One might argue about some small details of Rennert's production, but there does not exist and probably will never exist a definite solution, for instance, of the problem

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of what to do with the cinematic interlude of the second act (Berg planned it as an accompaniment to a silent movie which was to show some intermediary stations of Lulu's career) and how to deal with the fragments of the third. In both cases Rennert used the interludes to project poster-like illustrations (splendidly designed by Teo Otto) about Lulu's further decline on a screen; perhaps this is necessary for the broad public (will there ever be such a broad public?), but I found it rather diverting. The cast was headed by Helga Pilarczyk, who delivered a truly stunning performance of the title-role; other, no less memorable interpretations were contributed by Toni Blankenheim, Kurt Ruesche, Mathieu Ahlersmeyer, and Gisela Litz. HORST KOEGLER

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BERLIN

■ In East Berlin the season reached its climax with the joint appearance of David and Igor Oistrakh, playing the Sibelius and Brahms Concertos, respectively, as well as the Bach D minor Double Concerto; they were accompanied by the Leipzig Gewandhaus Orchestra, with conductor Franz Konwitschny.

Also in East Berlin, Emil Gilels made his German debut. Playing five Scarlatti Sonatas, the Schumann Sonata in F-sharp minor, an undistinguished sonata by a Russian compatriot, Metchislav Weinberg, and Stravinsky's suite from "Petrouchka," he became an over-night sensation, establishing himself immediately in the very front rank of international pianists. He eclipsed this success a few days later when he appeared with the East Berlin Radio Symphony in a performance of the Beethoven G-major Concerto.

■ In West Berlin the Philharmoniker celebrated the 75th anniversary of its foundation with a special performance of Beethoven's Ninth, conducted by Herbert von Karajan, with Elisabeth Grümmer, Marga Höffgen, Ernst Haefliger, and Gottlob Frick as soloists.

Ernest Ansermet, as always, created a lasting impression with one of his all too rare Berlin appearances. This time his program consisted of Schumann's Second Symphony and Debussy's La Mer, with Robert Casadesus as soloist in the Mozart C minor Concerto and de Falla's Nights in the Gardens of Spain.

Two more Philharmoniker concerts offered all-modern programs. Hans Rosbaud conducted Vladimir Vogel's Tripartita for Orchestra, Debussy's Jeux, Dallapiccola's Variations for Orchestra, and Stravinsky's Symphony in Three Movements, the last dwarfing all the other works, including the Schönberg piano concerto, which was meticulously played by Maria Bergmann. For the other concert Wolfgang Sawallisch, at the helm, led the first performance of Ernst Pepping's Te Deum for Chorus, Two Solo Voices, and Orchestra, preceded by Honegger's Second Symphony (for string orchestra and trumpet). Participating were the chorus of the St. Hedwig's Kathedrale and the singers Agnes Giebel and Herbert Brauer. Although Pepping is the leading composer of contemporary German protestant church music, this Te Deum certainly reckons among his lesser works.

Four conductors appeared for what has become the regular annual series of Philharmoniker concerts to present more promising young musicians. The find of this season has been Peter Maag, a young Swiss, who is resident conductor of the Bonn Opera Company. Overcoming brilliantly the obstacle of accompanying an inferior pianist in Rachmaninoff's Second Concerto, he exhibited his astonishing sensitivity in a delicate rendering of Debussy's (Ansermet-orchestrated) Six Epigraphes Antiques, as well as his sound and virile musicianship in his highly dramtaic reading of Mendelssohn's Scotch Symphony. His success was well deserved and we sincerely hope to have him back before long.

The Philharmoniker season is almost over. The two last concerts will be Leopold Stokowsky's first postwar appearance in Berlin, and a von Karajan program which will include the much anticipated debut of Glenn Gould in Beethoven's C minor Concerto.

HORST KOEGLER

PARIS

■ The opera offered a new version of the Symphony Fantastique, choreographed by Leonide Massine. It contained astonishing inventions since Massine is without rival when it comes to moving groups harmoniously and expressively. The Berlioz-profiled Youli Algaroff and the lightly graceful Christianne Vaussard, in the principal roles, shared a resounding success. The wondrous scenery and costumes of Christian Bérard reminded one of our great loss in that magnificent artist. M. Massine responded to the acclamation of the audience and appeared on stage with the excellent conductor Robert Blot.

At the National Theater the Schauspielhaus de Bochum presented the "Three Penny Opera" with great success. In the role of Mackie, the famous Hans Messemer was full of life, as was Rosel Schaefer as Polly Peachum.

■ During the Easter season concerts were less frequent. The Symphonic Associations have now ended their season; the last event was five concerts conducted by Igor Markevitch with the Lamoureux Orchestra. Interesting programs, a masterly coordination of style, with care for details, and a grandeur in expressive power put Markevitch among the first-rank conductors of the time. For next season the Lamoureux Concerts announces a change: Georges Auric is the new president and Markevitch first conductor of the orchestra. Also an endowment will permit this association to commission a work from an important composer each year. There was no lack of comment on the fact that Pierre Boulez, the founder of the Domaine Musical, was named for 1958.

■ The American Cultural Center presented a fine concert at the U. S. Em-

bassy Theater in which Poulenc, Bernac, and the famous Quintette de Vent of the National Orchestra appeared. The program comprised songs and chamber music works by Poulenc, Jean Francaix, Virgil Thomson, and Samuel Barber, whose "Summer Music" received its first hearing.

■ At the Theatre des Champs-Elysées, The Radio presented the premiere of the symphony oratorio "Sume, Pater Patrium," by the great Brazilian composer Villa-Lobos. The work, which is written for solo voices, chorus, and large orchestra, represents an immense symphonic fresco in honor of the city of Sao Paolo. The composer makes a successful synthesis of ethnic elements stemming from Portuguese, Spanish, and Indian folklore, and a religious atmosphere. The work has great strength and emotion. Villa-Lobos, who is very popular in Paris, was widely feted.

At a gala performance at the same theater, the distinguished Leon Barzin conducted the Orchestre National with assurance and warmth that was greatly admired. At this concert the young pianist Phillipe Entremont, who was applauded in the United States, played the extremely difficult concerto by Jolivet. With no apparent effort he overcame the complexities of rhythm and the vernacular of the work. Mr. Barzin will instruct classes in conducting at the venerable Schola Cantorum, of which the composer Daniel-Lesur was recently named director.

SUZANNE DEMARQUEZ

TORONTO

■ Nathan Milstein distinguished himself in a performance of Dvorak's Violin Concerto with the Toronto Symphony Orchestra at the end of March. Although the Dvorak is hardly the best work to show off a virtuoso like Milstein, there still was the satisfaction of listening to fine playing and equally fine conducting by Walter Susskind. On the same concert was a beautiful reading of Mahler's Fourth Symphony, the best the orchestra has done this year, and for Susskind a new high for his debut season in Toronto. The season closed on Apr. 23 and 24 when Rudolf Firkusny played the Grieg Piano Concerto with the orchestra.

April was orchestra month in Toronto, when both the N. Y. Philharmonic - Symphony with Mitropoulos, and the Philadelphia Orchestra, Ormandy conducting, gave concerts at Massey Hall. Strangely enough, neither concert was sold out, due perhaps to lateness in the season, too high prices, or that Toronto is not as interested in visiting orchestras as one would think. Both orchestras gave relatively standard programs and impressed the audience with their brilliance, if nothing else.

A highlight late in the month was a concert by the Philadelphia Woodwind Quintet, the first chair players of the Philadelphia Orchestra, who appeared the afternoon following the evening concert of the orchestra. It would be difficult to remember when one has heard such perfect wind players. As an ensemble they compare favorably with the best string quartets in the world. A large and enthusiastic audience expressed its sentiments with an ovation at the conclusion of the concert.

The York Concert Society's annual spring season of orchestral concerts at the Eaton Auditorium opened at the end of April. Dr. Heinz Unger, conductor, again showed us what he can do with an orchestra; the group was composed mainly of Toronto Symphony players, numbering about fifty. Soloists at the first two concerts were Lois Marshall, soprano, and Moura Lympany, pianist. We are happy to hear that Unger has been asked to guest conduct the Toronto Symphony Orchestra next season in a pair of subscription concerts.

An exciting Carmen on C.B.C. television was shown on May 1. The opera was given in English, and the title role was beautifully sung by Gloria Lane, but her acting at points was crude, if not vulgar. Some of the singing by others in the cast was not up to Miss Lane's standard, but if one does not make too many demands of TV, it can be said that we heard and saw very engrossing entertainment. Best efforts were recorded by the orchestra and conductor Jean Beaudet.

Sir Ernest MacMillan has retired from his post as conductor of the Mendelssohn Choir after a tenure of fifteen years. He will be replaced by Frederick Silvester, formerly assistant conductor of the organization as well as registrar of the Royal Conservatory. Sir Ernest's final appearance was in the Mendelssohn's annual performance of the Saint Matthew Passion in April.

EZRA SCHABAS

LEONTYNE PRICE, *with her accompanist,* DAVID GARVEY, *departing from San Francisco Airport for her debut 40-concert tour of Australia. She will make her American operatic debut with the San Francisco Opera Sept. 20 as Madame Lidoine in Poulenc's "Dialogue des Carmelites," and her European operatic debut in May, 1958 at Vienna's Staatsoper, as Aida.*

VIENNA

■ With the approach of summer come the visitors from abroad. The opera awakes again. Its director, Von Karajan has arrived in Vienna and intends to stay a while. The two premieres in March were more trial balloons than anything else. The performance of Carl Orff's "Trionfi," a scenic trilogy consisting of "Carmina Burana," "Catulla Carmina," and the much later "Trionfo di Aphrodite," could have been a major event. Mr. Orff makes the unique attempt to restore to musical theatre the original religious theatrical experience in the ancient sense and the vital harmonic system based on the simple, tonal chord; however, above all, its rhythmic impulse alone could create one of the great evenings in the theatre. Unfortunately, this performance went only halfway. The musical director Hollreisers projected none of the tension that is in this music, and the singers were not the best the Opera could offer. Most obvious, the staging (Rennert) and the choreography (Hanka) were not successful. The second section "Catulli Carmina" was less boring as a result of the director's humorous and parodistic conception, but by being so presented this most refined and deeply lyric center became superficial and the entire work was robbed of its real kernel. On the other hand, the light effects in the "Trionfo di Aphrodite" were musically effective, and here also the musical tension was more in evidence. The total impression of the work was very strong in spite of the fact that

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the Viennese public does not understand the Latin words to which the music is written.

The second new production was Rossini's "Barber of Seville" at the Redoutensaal of the Holfburg. Here the Swiss stage director Waelterlin did splendid work. Everything was as light and airy as one could hope for. The musical direction of Mario Rossis is also to be praised. Erika Koeth as Rosina, Murray Dickie as Almaviva, and Hermann Prey as Figaro were an excellent ensemble. This happy combination can last only for a few performances before the cast, conductor, and production decline again to the usual slovenly Viennese repertory style.

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■ At the Folk Opera, Irving Berlin's "Annie, Get Your Gun" was produced with Brenda Lewis as Annie, the only representative of the musical style one is used to in America. The others gave performances half American and half Viennese, a stage mixture of Broadway and the Prater. However, the musical gains friends with every performance so that it was a great popular success.

■ In the concert hall the Vienna debut of Wolfgang Sawallisch was the most interesting event. We are informed that Karajan tried to prevent this guest performance with every means at his disposal since he sees in Sawallisch a dangerous competitor. Please God he is right, for Sawallischs is gifted, does not abuse the music for personal ends, and also conducts contemporary music. As a personality he is, however, not well enough known. His Beethoven had no trace of grandeur or tragedy, his climaxes were only half achieved, and his melodic curves are not wide. The brilliance that he achieves from the orchestra sounds brassy. In many respects, Sawallisch reminds one of Karl Böehm.

Rafael Kubelik conducted a beautiful Philharmonic Concert which consisted only of Mahler's Ninth Symphony. Kubelik, conducting the work from memory, achieved a beautiful and sensuous orchestral sound, which fits Mahler perfectly, but he did not exhaust the deepest meaning of the score. A week later the Philharmonic had a bad day when Karl Böehm conducted Beethoven's "Missa Solemnis" at the Nicolai Concert. The work was badly prepared and did not do justice to the greatness of the later Beethoven. Böehm also conducted the Philharmonic during a short tour in Switzerland.

Ataulfo Argenta conducted a concert of the Symphoniker, closing with the Seventh Symphony of Tchaikowsky ("Pathetique"), which we now find usually unrewarding since the performance by the Leningrad Philharmonic last year. Friedrich Gulda played (with his own "Classical Orchestra") Beethoven's C minor Concerto with the mastery one expects only from him. Enrico Mainardis, cellist, with Carlo Zecchi at the piano, again presented a highlight of our musical scene that we experience less and less often.

■ With the coming of the month of April, one looked forward eagerly to additional and more significant products of the spring renascence. Herbert von Karajan conducted opening performances of "The Walküre" on Apr. 2, "Otello" on Apr. 15, and on Apr. 17, after many years, a concert with the Vienna Philharmonic. This offered the 8th Symphony of Bruckner and a display of fraternization with the orchestra, which had snubbed him for nine years.

"The Walküre," with which Karajan, so to speak, took possession of "his" Opera was a great surprise. For the first time in many years, one had the impression that Karajan wished to serve the work and not make the work serve his own purposes. It was indeed a beautiful if not a truly great performance. Wagner's melodies blossomed and one was moved by their contagious power. Of course warmth was lacking in this performance in which the dramatic element is by far the most important factor. Hotters as Wotan was moving and impressive. Nilsson as Brunhilde, Rysanek-Grossmann as Sieglinde, Suthaus as Siegmund, and Frick as Hunding were all in splendid vocal and histrionic form. This cast could hardly be topped anywhere.

But as one swallow doesn't make for summer in the cool and changeable April Vienna weather, so one performance cannot make the Vienna Opera what it once was. The second new production, for which no expense was spared and for which ticket prices were tripled, may be a sensation in the bad sense of the word—opera lovers stood in line four days and a half to get tickets. Whether there is a definite tradition for Otello in Vienna, this opera was the great success of the year in Vienna, not to speak of the Salzburg Festival performance with Vinay in the title role.

Karajan did not conduct the opera from memory as is his usual custom, and more than once one had the feeling that he was not completely sure of the music. Everything was rushed; the magnificent monologues of Otello went by like mere ariettas. It was an Otello without any passion, an Otello that remained below zero in its emotional impact and therefore was boring as never before. Karajan had staged the work himself, and his staging made as little sense as his musical interpretation. Only the last act made up for the many failings. Leonie Rysanek sang the Ave Maria as only Tebaldi knows how to sing it. The rest of the performances will be sung in Italian for seven evenings, after which the cast will change. Mario Del Monaco will be heard in the title role; he has vocal power but not the stature for the role, nor can he project the human aspect (what Vinay does perfectly). Anselmo Colzani is a lyric baritone. It was Karajan's mistake to cast him as Iago. Zampieri (Cassio) and Canali (Emilia) were mediocre efforts.

After Karajan's recent openings, one remains as wise as one was before. Quo Vadis Vienna State Opera? We will hope that it may follow in the direction of the fine new production of "Walküre." DR. ERICH JANTSCH

THE NATIONAL SCENE

LOUIS KENTNER, *pianist*, SERGE DE GASTYNE, *and* THOR JOHNSON, *Cincinnati Symphony conductor, at time of premiere of De Gastyne's "Hollin Hall" Symphony.*

CINCINNATI

■ The most important news of the Cincinnati Symphony Orchestra's penultimate pair of concerts Apr. 12-13 was the world premiere of Serge de Gastyne's "Hollin Hall" Symphony. This is the second symphony of the young French composer (he is not yet 27 years old) to be premiered by the Cincinnati Orchestra and Thor Johnson in as many years. "L'Isle Lumiere" in 1956 showed that De Gastyne is already master of the implements of his craft. His technical resources seem endless and his melodic invention amazingly fertile. If the "Hollin Hall" Symphony has a serious weakness, it is in the number of musical ideas that are left undeveloped. But it is just this characteristic of De Gastyne to look a song-like melody unashamedly in the fact that sets him apart from most modern composers.

The symphony takes its name from the guest house of Hollin Hall, formerly owned by George Mason, the author of the Virginia Bill of Rights, where the composer found inspiration in peaceful surroundings that reminded him of his childhood in France and Hungary. The symphony, in one movement, is dedicated to the memory of Honegger. Working up to a rousing climax, Thor Johnson and the orchestra played the new work in fine style, fully expressing the intentions of the composer, who was warmly applauded by the audience. Serge De Gastyne's rising star is one to watch.

Louis Kentner, pianist, making his Cincinnati debut at these concerts, presented a different and distinctly personal version of the Brahms D minor Piano Concerto, No. 1, that was not without its merits. Kentner viewed the work's uncompromising severity and monumental heroics in the light of an almost Chopinesque romanticism. Everyone is entitled to his opinion. If that is Kentner's idea of the Concerto, he certainly has a right to it, especially when he makes his points consistently, skillfully, musically, and in good taste. Thor Johnson and the Cincinnati Symphony Orchestra cooperated with the soloist's rubato tempi with their customary understanding.

The Cincinnati Symphony Orchestra closed its 62nd season on Apr. 17-18 with a sincerely reverent performance of one of music's cornerstones, The St. Matthew Passion of Bach. If not the greatest performance within memory (the orchestra's indecision just before intermission prevented that) it still reached heights of expression that aroused the deepest emotions. All the vocal soloists were most impressive, as were the soloists from the orchestra. Lillian Chookasian's alto voice flowed in an unending stream of pathos and loveliness, to which Maud Nosler's soprano phrases responded with a shimmering, floating quality. Bass honors were shared by Yi-Kwei Sze and Kenneth Smith, both of whom sang with richness of tone and dramatic impulse, not to mention impeccable diction. The delivery of David Lloyd, as the Evangelist, was also commendable for its clarity and drama, but here the effect was marred by Mr. Lloyd's uncertainty in pitch.

Unfortunately, audience participation did not equal the monumental qualities of the work. It is almost impossible to explain the slim attendance at both concerts, when one considers Cincinnati's reputation for musical understanding. The artistic success, however, was on a high plane, and would have been impossible without the excellently modulated sonorities of the Miami University Chorus, whose well-balanced voices formed the background of the Passion. Thor Johnson conducted with spirituality and devotion, leaving with the listeners stirring memories of another year of accomplishment.

■ As the Cincinnati music season slows to a halt before the reviving effects of the Summer Opera are felt, special mention must be made of the spade-work done by the New Music coterie in presenting local premieres of songs, sonatas, and piano compositions by Gottfried Von Einem, Samuel Barber, Tibor Harsanyi, Frank Martin, Pal Kadosa and Lukas Foss, and the world premiere of an instrumental trio by Eugene Hemmer on May 7, as well as a tastefully produced performance, for the first time in America, of Busoni's satirical operatic farce, "Arlecchino," by talented students of the College-Conservatory of Music on May 14. It was a major effort and fully professional in its happy results. LOUIS JOHN JOHNEN

CHICAGO

■ An important innovation of Ravinia Park's 1957 expanded season will be the reopening of its Theatre Building, where chamber music and new program features, motion pictures, lectures, art symposia, and dramatic readings will be presented. The nine-week program will start June 17 with the first of six productions of Sean O'Casey's *Pictures in the Hallway*. Chicago Symphony Orchestra programs will begin June 27 (to continue through Aug. 4), with Igor Markevitch conducting and Eugene Istomin as soloist. Among other distinguished guest conductors will be Pierre Monteux, Carl Schuricht, George Solti, and William Steinberg. The 21 per-

formances of the Chicago Symphony Orchestra will include four composer-conductor concerts, featuring Virgil Thomson, Roy Harris, Lukas Foss, and Walter Piston.

There will be two concerts by Duke Ellington and his orchestra, six performances by the Royal Danish Ballet, seven chamber music concerts by Pro Musica Antiqua, New York Woodwind Quartet, and the Beaux Arts Trio. Nonmusical performances will include Archibald MacLeish reading his own poetry, monologues by Cornelia Otis Skinner, and dramatic readings by Burgess Meredith. Four evenings of tableaux, "Galeries Vivante," produced by Helen Tieken Gerahty, with guest star Eric Braun of Ballet Theatre, will conclude the season.

Following Eugene Istomin, soloists will be pianists Byron Janis, Alec Templeton, Johana Harris, Sanroma, Gyorgy Cziffra, Menahem Pressler, and Malcom Frager; Janos Starker, cellist; Isaac Stern, violinist; Reginald Kell, clarinetist; Daniel Guilet, violinist; Bernard Greenhouse, cellist; and Eileen Farrell, soprano.

OLIVE WALL HARDEN, *pianist, who in 1957-58 will appear with the Yarborough Orchestra and in joint recitals with Henri Noel, closed her season in recital presented by the Gary (Ind.) Arts and Music Club.*

■ The debut recitals of Nicolai Gedda, tenor, and Lois Marshall, soprano, were outstanding May events at Orchestra Hall. Heralded as a younger Bjoerling (to whom there is no resemblance physically or vocally), the handsome, tall, young Gedda made altogether an auspicious debut here. On the threshold of popularity, the brilliant tenor has a beautiful voice which he uses adroitly, except when singing forte, when the intrusion of a nasal sonority mars an otherwise lovely quality. When this is overcome and the artist is less indifferent in communicating the spirit of song, he will no doubt win in America the same triumphs that are his in Europe. In his comprehensive program Mr. Gedda made his strongest appeal for recognition in the aria "Il mio tesora intanto" from Mozart's "Don Giovanni"; sung with such ardor, Mozartean style, and beautiful pianissimo, this became a masterpiece of bel canto. Had he been as happy in songs by Durante, lieder of Schubert, and songs of Strauss, Grieg, Tchaikowsky, and Rachmaninoff (the latter sung in Russian), we would proclaim Gedda the "find" of the past decade. John Newmark at the piano was a big asset to an artist promising to reach the heights within the next few years.

■ Canada has produced a generous number of celebrated singers, including the late Marie Albany and the very much alive Edward Johnson. Carrying on the tradition are Leopold Simoneau, versatile tenor, and Lois Marshall, soprano, top-flight artists on today's concert stage. When Simoneau had to cancel his Chicago recital debut recently, his audience was fortunate in having Lois Marshall replace him. With only 24-hours' notice, she offered a formidable program that opened with Purcell's taxing aria, The Queen's Epicedium, with piano part by Britten; right here we recognized an artist in the best sense of the word—a soprano capable of surmounting all difficulties and projecting the classic lines with a beautiful rich voice of tremendous power guided with knowledge and skill. We enjoyed less her singing of Constanze's aria from Mozart's "The Abduction from the Seraglio," but she won our unstinted praise for her dramatic, powerful delivery of "In questa reggia" from Puccini's "Turandot."

■ Jack Hansen, pianist and winner of the 1956 Society of American Musicians Contest, played his Orchestra Hall Award Recital May 5, as the final event of the 1956-57 Allied Arts Piano Series. Mr. Hansen delighted this reviewer from the very opening of his program, with performances of Couperin's Les Roseaux and Mendelssohn's Duetto (Songs Without Words), played with admirable simplicity, a lovely singing tone, and innate musicality. Less modest recitalists would have chosen more pretentious compositions to reintroduce themselves, but Mr. Hansen's fine sense of style and his honest approach to his music are among his many fine attributes. These were immediately evident also in his alive and articulate performance of Mozart's D major Sonata (K. 576), which followed.

Schumann's Symphonic Etudes were clearly dilineated and extremely musical, but the performance as a whole did not come off with the spontaneity to make it completely satisfactory. Ravel's Sonatine, Three Preludes by Kenna, seldom heard and musically alive, and Villa-Lobos' "Lament: The Soul of Brasil," found in this gifted musician an erudite interpreter. He performed brilliantly, as the young virtuoso he is, in performances of two Paganini-Liszt Etudes (E major and A minor), which closed the program. Several encores were granted the enthusiastic audience.

■ Jacob Lateiner offered a recital program in Orchestra Hall, Apr. 28, of wide range and pianistic contrasts, beginning with Beethoven's Sonata in D minor (Op. 31, No. 2), followed by Prokofieff's Seventh Sonata (Op. 83) and, after intermission, Schubert's Impromptus in E-flat, G-flat and A-flat (Op. 90) and the Brahms Variations on a Theme of Paganini (Op. 83). Mr. Lateiner displays the characteristics of the large virtuostic style so brilliantly that one is startled, albeit pleasantly, at the delicacy, refinement, and musicality of his playing in purely lyrical passages, and the successful manner in which he presents dramatic material. The deeply poetic reading of the Beethoven slow movement, and the felicitous grace of the Schubert Impromptus were in fine contrast to the strength and brilliance of the Prokofieff and a technical scope that set forth the most stringent, demanding passages of the Brahms with ease and spaciousness. After all this, he encored with excellent readings of Chopin's Fantasie Impromptu and the Liszt-Paganini "La Campanella." Mr.

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Lateiner may not be a spell-binder to the casual listener, but he brings to music not only a thorough and powerful piano technique but every evidence of a thoughtful musical intellect and deep emotional sensitivity.

■ The Paulist Choir of Chicago, under its noted musician-conductor, Father Eugene O'Malley, gave its 53rd annual concert in Orchestra Hall May 19, in the true tradition of its past. There was a refreshing spontaneity throughout the concert that gave purpose to their song, whether in motets of Palestrina, Vittoria, and Morley, the lovely works of Kastalsky and Elgar, or lighter songs of Schumann, Brahms, and others. Father O'Malley makes no compromises and so has achieved what he demands from his choristers in musicianship, thorough knowledge of the music they sing (entirely from memory and unfailingly on pitch), and the vocal means of expressing it in remarkably controlled and lovely tonal coloring. James Werdell and John Gill in their first solo appearances with the choir added pleasure to the concert as did the rich, beautiful baritone of Richard Krodger. This concert was one of the finest heard by this reviewer in the past two decades.

DOSHA DOWDY AND RENÉ DEVRIES

WASHINGTON

■ For its second production the newly formed Opera Society of Washington programmed a double bill of Menotti works. First there was "The Old Maid and the Thief," one of the composer's early successes, which despite its age seems still fresh and enjoyable. This was followed by his most recent opus, "The Unicorn, the Gorgon, and the Manticore." The impact of the Menotti evening in terms of audience reaction and critical acclaim exceeded the enthusiasm that attended the Opera Society's first production, "The Abduction from the Seraglio," last January.

The cast of "The Old Maid," Eunice Alberts, Adelaide Bishop, Ellen Faull, and Robert Rue, seemed scarcely susceptible of improvement. Not only were they all ideal vocally for their parts, but also their appearances matched their characterizations perfectly.

"The Unicorn" was presented for the second time in Washington. It had its world premiere here in October as one of the works commissioned by the Coolidge Foundation for presentation at the Library of Congress. So great was public enthusiasm for the work that the Opera Society was virtually assured of a sold out house when the charming ballet-fable was brought back with substantially the same personnel as in the original production.

The Opera Society is making a strong bid for permanence in Washington's cultural life. In Paul Callaway it has a talented and devoted conductor capable of eliciting the last ounce of effort from singers and musicians and—perhaps of equal importance—from the hard-working volunteers on whom the Opera Society depends so heavily.

■ The National Symphony Orchestra concluded its subscription series with a rousing performance of Beethoven's Ninth Symphony. On the same program was the world premiere of Howard Hanson's extremely singable and delightfully listenable "Song of Democracy," commissioned by the National Educational Association for its centennial celebration. The Howard University Choir, providing the choral work for both numbers displayed its customary excellence. As though this were not steak and potatoes enough for one program, the audience received as a bonus a rendition of Beethoven's concert aria "Ah, Perfido" by Lois Marshall.

Miss Marshall's singing is one of the joys of the contemporary musical scene. Here is a soprano who has a voice capable of negotiating with ease the most difficult writing that sopranos have to contend with; to match this voice there is an impeccable musicianship that never permits the personality of the artist to come between the music and the listener. By all odds Miss Marshall should be one of the busiest sopranos before the public today. Certainly she has won her place in Wasihngton, where after the stunning impression she made last season in "Don Giovanni," she made three appearances this year and already has several bookings for next season.

■ With the conclusion of its regular season, the National Symphony Orchestra has for the second successive year turned its attention exclusively to the hundreds of thousands of school children who swarm to their capital from all over the country at this time of year. Through the generosity of Mrs. Merriweather Post, first vice-president of the Orchestra and one of the city's leading philanthropists, these children, along with sight-seeing and Cinerama, may now hear without any charge whatever an hour's concert by one of the nation's leading orchestras. For the majority of the more than 50,000 who will hear these concerts, it represents their first exposure to live symphonic music. Who can estimate the number of future good music partisans whose interest will have been first aroused through this experience?

Another feature of the Music for Young America series is the annual Merriweather Post talent contest for pianists, violinists, and cellists of high school age. Regional auditions are held throughout the country. From the hundreds of contestants a dozen or so are selected to appear in the finals in Washington. Of this group three winners are chosen by vote of the orchestra members themselves. Each of the winners receives a cash prize and a guest appearance with the National Symphony Orchestra. As might be expected, the excitement generated by this contest is of far-reaching proportions.

■ In the course of his career as music critic of *The Washington Post and Times-Herald*, Paul Hume has frequently made headlines in other than the music section of his newspaper. The most recent instance involved his refusal to attend and review an all-Beethoven concert by the Philadelphia Orchestra for which the Leonore Overture No. 3 and the Third and Fifth Symphonies were programmed. In place of the customary review, newspaper readers the next morning found under Mr. Hume's by-line an article stating that in his opinion the program was trite, contrived, and unworthy of the musically sophisticated audience for whom it was given. As might be expected, a flood of letters

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followed, some supporting Mr. Hume's views, others defending the programming and claiming that Mr. Hume was derelict in his duty as a critic in not reviewing the concert regardless of the program.

As in any such controversy, there could be no clear-cut judgment of the validity of Mr. Hume's position. However one fact emerged from the welter of controversy: the box office, the ultimate arbiter in these matters, reported a complete sell-out for each of the two successive evenings on which the program was given.

GERSON NORDLINGER, JR.

SAN FRANCISCO

■ The Cosmopolitan Opera Company dedicated its three final evening performances to works of Puccini, featuring the diminutive and appealing Japanese soprano Tomiko Kanazawa as "Madama Butterfly" and Nadine Conner and Barry Morell as Mimi and Rudolfo in a fast-paced and dramatically convincing "La Boheme." They were splendidly supported by Cesare Bardelli as Marcello, William Wilderman as Colline, Gloria Lind, a robust though strong-voiced Musetta, and Salvatore Baccaloni as Benoit and Alcindoro. It was, however, the excitingly staged "Turandot" that proved the most memorable of the three productions. The beautifully lighted settings succeeded admirably in capturing the flavor of the macabre legend upon which "Turandot" is based. The performance maintained an exceptionally high standard vocally, from the opening lines of the Mandarin, a role in which James Standard, local bass-baritone, made a most commendable operatic debut, to the mighty chorus with which the work closes. Frances Yeend, who had not been heard here before, possesses both the vocal resources and the dynamic personality necessary to create a credible and impressive Princess Turandot. Giulio Gari displayed unusual power of voice as the Prince Calaf. William Wilderman was by far the best Timur within recent memory, and Eva Likova and Colin Harvey gave sterling performances as Liu and The Emperor. Under Carlo Moresco, the orchestra played with verve and authority, frequently drowning out the singers, but maintaining a pace that was truly breathtaking.

A special matinee of Humperdinck's "Hansel and Gretel" closed the highly successful spring season of The Cosmopolitan Opera Company. Conductor Carmen Dragon, stage director Glynn Ross, and choreographer Welland Lathrop were wonderfully aware of the simplicity and charm of this work, and the singers responded delightfully, with the exception of Anna Russell as the Witch who, despite her spectacular entrance, phantastic make-up, and uproarious ad-libbing, proved woefully inadequate to the vocal demands of the role.

■ Produced and directed by Irma Kay, Kurt Weill's version of Elmer Rice's "Street Scene," with lyrics by Langston Hughes, had its West Coast premiere week ends throughout March at the Opera Ring. The work was produced in the round with a homely realism that admirably conveyed the atmosphere of a New York sidewalk in summertime. The opera was projected with uniform earnestness by a large and well-trained cast.

■ Another operatic premiere for San Francisco was that of Béla Bartók's "Bluebeard's Castle" presented by the San Francisco State College Theatre, Apr. 5-6 and 12-13. The production was a handsome one visually, and the orchestra did wonders with Bartok's glowing and complicated score. The work was sung in an excellent English translation; both Henry McGuckin and Jay Selby were highly satisfactory as Bluebeard and Judith, the only vocal protagonists in this brief but compelling opera.

■ Cesare Valletti, who scored so decided a success during his appearances with the Cosmopolitan Opera Company, was presented in recital by Spencer Barefoot on the afternoon of Mar. 10, singing with impeccable taste not only old Italian airs and selections from opera but also a group of German lieder, French art songs, and songs in English—all of which one might have felt to be somewhat outside the realm of an Italian tenor.

Also presented by Spencer Barefoot was Jose Limon, with his dance theatre, happily augmented this season to some ten or twelve dancers. Particularly moving was "There Is A Time," choreographed by Limon to a score by Norman Dello Joio.

Jan Peerce charmed a large and appreciative audience when he gave generously of his voice at a recital on Apr. 7, also under the auspices of Spencer Barefoot. Most memorable was the lament from Halevy's "La Juive."

■ Making her world debut, pianist Jospha Heifetz was presented by the Pacific Musical Society at the Marines' Memorial Theatre on the evening of Mar. 22. The pianist chose an unconventional but decidedly interesting program, opening with Béla Bartók's Six Rumanian Dances played with exquisite skill and understanding, followed by Aaron Copland's commanding Sonata, interpreted with appropriate power and bigness of tone. The second half of the program was dedicated to the world premiere of Darius Milhaud's Sonatine, the central movement of whichh, "Móderé," was extremely beautiful, and Chopin's Sonata in B-flat minor. The entire program was played with fine musical insight and sensitivity. Besides her highly developed musical gifts the performer possesses a gracious and noble appearance.

■ Symphonic programs have included a special program on Mar. 24 with Artur Rubenstein as soloist doing much better by Falla's "Nights in the

Gardens of Spain" than he did by Beethoven's "Emperor" Concerto, which he played with phenomenal brilliance of tone but too little warmth.

On March 28 Hindemith's "Symphony from The Harmony of the Universe" received its first San Francisco hearing, obtaining a tremendous ovation both for the fine quality of the music and the enthusiasm with which Maestro Jordá conducted. Dame Myra Hess, the soloist on this occasion, gave a moving and beautifully balanced reading of Beethoven's Concerto for Piano and Orchestra No. 3 in C minor. This was undoubtedly the finest concert the San Francisco Symphony Orchestra has offered us this season.

ALAN CAMPBELL

LOS ANGELES

■ Mary Costa, hostess of "Climax" and "Shower of Stars" television programs, made her debut in the role of Norma at the Wilshire-Ebell Theatre Apr. 1 after having given the performance Jan. 15 for the Euterpe Opera Reading Club. Her performance then received an ovation and an unprecedented demand to repeat the performance with the public invited. In the thirty-three year history of the Euterpe Opera Reading Club, this is the first time an opera has been repeated.

Miss Costa is an artist pupil of Mario Chamlee, formerly of the Metropolitan Opera Assn.

■ Two concerts in early May featured compositions of Elinor Remick Warren. At the Pasadena Artists' Series concert of May 5, soprano Marie English sang two groups of Warren songs, and the composer played a number of her piano works. On May 7 at the Wilshire-Ebell Theater in Los Angeles, Miss Warren was piano soloist with the Ellis-Orpheus Club, the well-known men's choral group, which performed her "White Horses of the Sea." Miss Warren played her own compositions as well as works of Schumann, Gluck, Brahms, and Arensky.

■ Charles Haubiel, composer-pianist of Los Angeles, reports recent performances of his works, Sonata for Violoncello and Piano and "Nuances," for flute and piano, in the Los Angeles area. Mr. Haubiel, who toured southern California during May judging for the National Guild of Piano Teachers, will have his String Trio in D minor published by Henri Elkan of Philadelphia. Also, his recording of 31 pieces for piano (by 24 composers) from the Composers' Press Catalogue has been released by Music Library Recordings in San Francisco.

BETHLEHEM

■ The Bach Choir of Bethlehem, formed from the original Choral Union founded by Dr. Fred Wolle in 1882, began the annual presentation of the B minor Mass in 1900. This May, 1957,

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makes the Fiftieth Festival of all-Bach concerts, the hiatus being the result of wars or economics beyond the control of directors and choristers.

A splendid program of favorite and new numbers made collectors' items of the three sessions on May 9 and 10, preceding the Saturday (May 11) performance of the Mass. In addition, a recital of Bach's keyboard music was admirably played by Agi Jambor at the Cathedral Church of the Nativity on Saturday morning.

The Thursday evening concert (miscalled "a rehearsal") offered Cantatas 71, 27, and 118 to introduce the soloists of the Festival. This program closed with the entire Kyrie of the Mass in B minor. Friday brought the great Magnificat and four cantatas, of which we especially liked Nos. 30 (Sing for joy, ye ransomed band), 180 (Beautify thyself, my spirit), and the always thrilling 140 (Sleepers wake).

There was a young, technically skilled, vocally superlative quartet to sing the exacting solos and ensemble numbers of cantatas, Mass, and other works. Adele Addison, soprano, spun an alluring, long-phrased legato and maintained pure tonal quality throughout; Eunice Alberts sang with opulent warmth and accuracy in her contralto airs; John McCollum, one of the best of the Bach tenors extant, showed a high degree of musicality and kept a clear, ringing, but unforced tone quality in a merciless assignment. (Laurels to him for the particularly beautiful Benedictus near the close of the Mass.) Donald Gramm, new to the Festival and to the gruelling schedule of five major concerts plus continual and repeated rehearsals, made a wonderful impression. His rare beauty of voice, vocal ease in delivery, and musical versatility combined with a magnetic personality established the verdict that in Mr. Gramm we have a top-flight artist who will go far.

At 2 P.M. Saturday, the Moravian Trumpeters from the tower of Packer Memorial Chapel announced the transcendent, incomparably great Mass in B minor. Ifor Jones, conducting sans baton, welded the splendid chorus and orchestra into an exciting whole of lustrous texture. This year, with the Philadelphia Orchestra on tour (and we missed several of our favorite soloists), Dr. Jones had a group called the Bach Festival Orchestra with Julius Schulman a fine concertmaster. Vernon De Tar at the organ, and Mary H. Givens at the piano performed expertly as always. All the players seemed extraordinarily good and by Saturday any unevenness in the "together" playing had smoothed out. The instrumental group appears to be an excellent nucleus for coming seasons. The brass was clear, the oboe sounded a lovely note, and the strings, especially the first cello and first violin, were vibrant in clarity.

Now accustomed to the split placement, the chorus sang better than in the past couple of seasons. This is an ensemble responsive to every nuance indicated by the conductor. If the singers were a little overdominated by the director's Bach interpretation (and this is especially true of restricting soloists' spontaneity), nevertheless the Bach scores are presented in a manner climactic and absorbing. Even the layman can understand something of the magnificent pattern and can join in the exultation of the ultimate in musical sound.

The Festival was repeated in entirety May 16-18. M. C.

BOSTON

■ One of the most stimulating events of the season came at the close of the winter schedule when Boston University forces presented a unique and varied concert as a climax to a three-day Conference on the Creative Arts. The well-planned, and well-attended conference brought many distinguished persons to the Hub for symposia that examined closely the state of the arts and the place of the artist in the America of today. Five such meetings were climaxed by an absorbing session on the sponsorship of the creative arts. This brought Congressman Frank A. Thompson of New Jersey, Charles Farnsley, former mayor of Louisville, Kentucky, Edith Halpert, of the Downtown Gallery in New York, and Curt Sachs, eminent musicologist, together for a frank and absorbing discussion on the vital question "How is serious American artistic effort to be supported in our society?" The closing event was a dinner in the Sheraton-Plaza Ballroom where, after addresses by Boston University's president, Harold C. Case, and Lyman Bryson of the Columbia Broadcasting System, citations were presented to six outstanding personalities in the arts. Recipients in music were Clifford V. Buttelman, music educator and journalist, for a lifetime of unremitting, behind-the-scenes activity on behalf of music education, and Eugene Ormandy for his constant encouragement of American music. Mr. Ormandy is scheduled to receive his citation when he conducts the Philadelphia Orchestra early next season in the Boston University concert series.

Art exhibitions, theater productions, and musical events before, during, and after the conference gave visible and positive proof of the vitality of American artistic effort in all fields, not excluding the dance. From a musical point of view the concert at the Kresge Auditorium on May 4 was received with cheers and bravos by a capacity and very musically alert audience. This was far from being a free concert, but all seats were sold out long in advance.

The Boston University Orchestra under Russell Stanger opened with the world premiere of Wallingford Riegger's Festival Overture (Op. 68), commissioned for and dedicated to the Conference. This was clear and direct music, properly festive, bright and optimistic. A former Bostonian, Alan Hovhaness, was represented by his Prelude and Quadruple Fugue, a colorful and beautifully constructed work that combines East and West for exciting results. Paul Creston's Symphony No. 3 brought the well-played and carefully directed orchestral portion to a close. Both Riegger and Hovhaness were present to take bows.

Next came an excellent performance of Poulenc's Mass in G by the Boston University Choral Art Society, which approached the difficult and taxing a capella score with confident ease under the skilled direction of Allen Lannom to score a huge success. The climax of the evening came with the first New England performance of Menotti's new madrigal-fable, "The Unicern, the Gorgon and the Manticore," done with substantially the same dancers who had premiered the work in Washington. The work met with immediate and enthusiastic approval, John Butler's choreography, the dancers' execution, and Lannom's direction of the chorus and small orchestra all sharing equally in the honors. There is no doubt that Menotti has succeeded admirably in capturing the essence of the old madrigal-opera form while projecting it in a way that establishes a new structure in which the dance, chorus, and orchestra combine for satisfying and extremely entertaining results.

Another musical outcome of the conference was Sarah Caldwell's outstanding work in presenting Boris Blacher's controversial "Abstrakte Opera, No. 1" during the closing dinner. This psychological approach to music, in effect without words, which attempts to pillory the insanity of man's constant round of war psychosis, destruction, and rebuilding, was received with entire attention and respect if not with unqualified approval. But the work made its mark with many, and the score, which can only be described as horribly complex both for singers and instrumentalists, received, perhaps for the first time, full justice under Miss Caldwell's efficient direction. It is said that the opera broke down at its premiere in Berlin. Not surprising if true; surprising if untrue.

The effect of this conference, planned to be the first of a series of annual events, will have very real repercussions. Much credit must go to Robert A. Choate, dean of the Boston University School of Fine and Applied Arts, for his leadership in providing such a thought-provoking series of discussions and events. Future conferences are expected to examine various facets of American artistic effort in much greater detail than was possible in this exploratory conference.

JULES WOLFFERS

PHILADELPHIA

■ The Philadelphia concert scene will not be quite the same next season. Bill Huff—that would be William K. Huff—has retired after 36 years as executive director of the Philadelphia Forum. In those three dozen years he has presented more than 1000 concerts, ballets, speakers, and other musical and nonmusical events at the

Academy of Music. There is hardly a great musical personality of the 20th century, particularly among recital artists, that has not appeared at the Academy of Music under Forum auspices, many of them making their first appearances in Philadelphia.

Changing tastes and times parallel the ups and downs of the Forum since its founding in 1921 by the late Edward W. Bok. In those days the Forum presented concerts, lectures, travelogues, plays, debates, anything that would interest an intelligent audience.

Flagstad, Francescatti, and Serkin, to name but three in the past two decades, bowed at the Academy in Forum recitals. So did Mario Lanza! And of course all the musical greats of the immediate past, Paderewski, Rachmaninoff, Chaliapin, Gieseking ("greatest pianist of our time," says Huff), Tauber, McCormack. And Tibbett, John Charles Thomas, Kipnis. Famous ensembles visit the Forum regularly. The Boston Symphony gives its annual local concert for the Forum; others have been the Philadelphia, Chicago, and many foreign and domestic symphonies. The Ballet Russe in its various incarnations, the Ballet Theatre, the Philadelphia Ballet, of brief but illustrious career, and again, many foreign companies, have danced for the Forum. Trudi Schoop, Iva Kitchell —ah! Nonmusical figures in the Forum's history have included statesmen, historians, men of letters, explorers, sports figures and musical and stage stars.

Yes, one may feel sure that Bill Huff will now make time to write that book. How can he help it?

■ With the closing of the major musical season—by the end of April, a bit earlier than usual—this city's principal organizations are looking forward to next season.

Before that, of course, is the 18-concert, six-week Robin Hood Dell season, the orchestra being the Philadelphia Orchestra in summer dress. Conductors, for a week each, will be Alfred Wallenstein, Paul Paray, Alexander Hilsberg, Vladimir Golschmann, and José Iturbi. Paray will be making his Dell bow; the others are popular returnees. Robert Zeller will conduct two programs with eight stars of the Royal Danish Ballet; Franz Allers will conduct on July 4. Hilsberg will also direct three children's concerts.

Soloists include Brailowsky, Jorge Bolet, and Luboshutz and Nemenoff, pianists; Stern, Morini, and Michael Rabin, violinists; Eileen Farrell, Igor Gorin, Robert Merrill, Laurel Hurley, and Jan Peerce, vocalists.

Eugene Ormandy will again direct the bulk of the Philadelphia Orchestra concerts next season, with Paul Kletzki (local debut), Markevitch, Leinsdorf, and Reiner as guest conductors. Soloists will include Firkusny, Istomin, Jambor, Serkin, Louis Kentner, Clara Haskil, and Thomas Brockman, pianists; Francescatti, Stern, and Camilla Wicks, violinists; Brigit Nillson, soprano; and the following members of the Orchestra: William R. Smith, assistant conductor; Jacob Krachmalnick, concertmaster; Lorne Munroe, cellist; William Kincaid, flutist; and Marilyn Costello, harpist. Special concerts include Debussy's "Martyrdom of St. Sebastian" and Beethoven's Ninth Symphony. Several one-composer programs are planned, as usual.

■ Major music events since the last report have been few. Byron Janis displayed his amazing technique once again and, more important, revealed increasing musical development, as soloist in the First Piano Concertos of Prokofieff and Rachmaninoff, on the season's final Philadelphia Orchestra program. Ormandy conducted.

The Temple University Choirs excelled in a diverse and demanding program under Robert Page, who succeeded the esteemed Elaine Brown last fall. The program included McDonald's powerful "Songs of Conquest" and Bruckner's Te Deum. Visiting choral groups were the De Paur Opera Gala, Bill Huff's valedictory presentation for the Philadelphia Forum, and the Xavier University Choir. Artur Rubinstein closed the All Star series with the season's biggest audience at the Academy of Music—200 stage seats were added.

Bernhard Heiden's Quintet for Clarinet and Strings featured the annual Jennie M. Fels memorial concert of the Philadelphia Ethical Society. One of this season's most listenable new works, it is prevailingly gentle in mood; sometimes the music seems to float.

SAMUEL L. SINGER

CLEVELAND

■ The 32nd consecutive season of the Metropolitan Opera Company in this city has been made memorable by the appearance of the magnificent Renata Tebaldi, whose voice has become familiar and admired through her many fine recordings. To see and experience her in person was an exalting experience. Hers was an ideal Traviata, an exciting Tosca of many facets; histrionically she was an inspiring figure and the glories of her vocal splendor will linger in our memory. We disagree with some of the New York scribes who found so much to criticize in the Met's new Traviata production; to us it seemed a happy departure from the old and worn sets. Gianni Poggi as Tebaldi's partner displayed a voice of some luster; Leonard Warren—always in good form vocally—seemed rather stiff as the elder Germont. Of course, the highlight of the entire week was "Tosca," with Poggi and Warren again flanking the heroine, who was not permitted to take any of the 14 curtain calls alone, although the audience clamored for her to appear alone! That charming extravaganza "La Perichole," with its scrambled Offenbach music and its spirited performers Patrice Munsel, Theodore Uppman, Ralph Herbert, and the entire cast found much acclaim. If it should take its place in the Broadway musical comedy theatre, it should run for two years to sold-out houses. There can be no doubt that the music is more pleasing and acceptable to the average entertainment seeker than most of the musical comedies playing to capacity today.

"Carmen," a repetition of the many Carmen productions we have been offered throughout the years, with Rise Stevens, Richard Tucker, Lucine Amara, and Frank Guarrera in the leading rôles, was received with the usual enthusiasm. "Il Trovatore" found Zinka Milanov indisposed and Mary Curtis-Verna took over. Her interpretation was faultless, and she was warmly received and acclaimed. Beautiful Nell Rankin gave a stunning performance of Azucena and the entire cast was excellent.

"Butterfly," with Licia Albanese, Rosalind Elias, Daniele Barioni, and the entire ensemble drew tears and cheers from a large audience, as usual. An exquisite performance of "Figaro," with George London, Lucine Amara, Laurel Hurley, Cesare Siepi, and Mildred Miller heading the fine cast, was a delight. Although attendance this year did not measure up to ex-

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pectations, there will be no call on the guarantors to meet a deficit. Fausto Cleva, Max Rudolf, Martin Rich, Jean Morel, Kurt Adler and Pietro Cimara were the gentlemen who wielded an authoritative baton; the various choreographic interludes were in excellent taste and served their medium well.

■ The last two symphony programs of this season were in a sense a preview of several works to be presented on the orchestra's European tour, which began early in May to continue for 6 weeks. At this writing there are reports of trouble from Iron Curtain Czechoslovakia, which has refused visa to the orchestra on political grounds. There is a quiet conviction here that the excellence of our orchestra is the true deterrent factor. No Soviet satellite can afford to admit that "capitalist nations" are superior in achievement. Gary Graffman, soloist in the Brahms D minor Concerto, gave a fine account of his pianistic ability. George Szell contributed Wagner's "Meistersinger" Prelude and a wonderfully styled Fourth Schumann Concerto to this program. The last offering of the year culminated in a superb all-Beethoven program comprising the Third Leonore Overture and the Second and Fifth Symphonies. Audience and orchestra tendered Szell an ovation.

ROSE WIDDER

DALLAS

■ The Metropolitan Opera's May 10-12 visit resulted in a gross attendance of 14,692 and a $100,584 box office. The May 11 evening performance of "La Traviata" set the all-time record for attendance at an opera in this city—4,126. On the artistic side the accomplishment was equally impressive, the four operas presented constituting in the aggregate as solid an achievement as any in past visits with the possible exception of last season.

The opening "Il Trovatore" was doubtless the weakest contribution. With the exception of the spirited portrayal of Azucera by Jean Madeira and the vocal finish that Leonard Warren brought to bear in his Di Luna there was little seen and heard on the stage that rose above the routine. Other principals in the cast were Zinka Milanov, Kurt Baum, and Norman Scott.

The May 11 matinee "La Boheme" was surely one of the greatest performances of the work ever offered in Dallas. Lucine Amara was a supersensitive Mimi in top voice. Daniele Barioni belied his inexperience with a convincing Rodolfo, and Frank Guarrera, the Marcello, swept to unsuspected heights of histrionism in the finest afternoon that he ever had locally. Laurel Hurley recreated a Musetta of the most sterling quality. Clifford Harruot as Schaunard and Norman Scott as Colline made significant contributions to a performance that was full of spontaneity and blessed with the highest integration.

Extra seats were necessary on the evening of May 11. Tickets were unobtainable far in advance. Such was the power of the name Renata Tebaldi. Whatever the audience expected, it yet must have been unprepared for the power and evenness of her voice and the regality of her stage presence. Her "Traviata" was enormously enriched by the vocal finesse and the visual grace of Giuseppe Campora, the Alfredo. Ettore Bastianini was the Germont.

"La Perichole," on the afternoon of May 12, was the jocund coda to the Metropolitan's visit. Cyril Ritchard, Patrice Munsel, Theodor Uppman, Ralph Herbert, and a stage full of singers, dancers, and animals had not the slightest difficulty in proving that the bubbling beauty of Offenbach's music is a wonderful catalyst for blending the respective interests of artists and audience—particularly when it is in a mounting of such lavishness as that of the Metropolitan Opera.

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Rochester Oratorio Society

On Apr. 26 the Rochester Oratorio Society, Theodore Hollenbach conductor and musical director, presented two important and contrasting choral works, Brahms' German Requiem and Sir William Walton's "Belshazzar's Feast." Soloists were soprano Dolores Whyte and baritones John Peck and Max Shoaf. Mr. Hollenbach conducted a chorus of 300 voices, an orchestra of 80 members of the Rochester Philharmonic, and two brass bands.

At the concert Mr. Hollenlbach was presented with The Mahler Medal of Honor by the Bruckner-Mahler Society in recognition of his success in performing the Mahler 8th Symphony.

Florida West Coast Symphony

The Florida West Coast Symphony Orchestra, Alexander Bloch conductor, has concluded its eighth season with notable additions to its reputation as an outstanding community orchestra. The orchestra appeared on the TV program "Wide, Wide World," with Dave Garroway. During his N. Y. Philharmonic broadcast, James Fassett mentioned it as the only community orchestra known to have its own rehearsal hall.

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NEW YORK CONCERT AND OPERA BEAT

The untimely death of Robert Bagar, senior critic of the MUSICAL COURIER, *has been a great loss to the American musical scene and to this magazine as well. We have asked two of Mr. Bagar's lifelong friends and colleagues to present their tributes to his memory. These tributes follow.*

GID WALDROP, *Editor*

THE sudden death of Robert Bagar, whom I had known since his boyhood and with whom I have had so many pleasant associations, has caused me great sorrow. His father, a very popular operatic agent for many companies, was an intimate friend of mine, and I felt quite gratified when his gifted son chose music for a career.

I admired Robert Bagar for his integrity, his knowledge of music and for his impartiality in his reviews. He was a wizard in operatic matters, and his work in the Metropolitan Opera's intermission programs was always highly enjoyable. He was, with Louis Biancolli, a joint annotator of the Philharmonic-Symphony program notes, and also the editor of the Stadium Concerts program notes. With his jovial personality, his charm, and his enthusiasm, he readily made and kept friends.

By his death I have lost a valuable, sage, and sympathetic counselor, to whom I turned on many occasions. His loss will be felt not only by me but by the music world where he made such outstanding and happy contributions.

BRUNO ZIRATO

BOB BAGAR was a hulking, big-boned, tough-looking man of indescribable sweetness. He often liked to play tough, and would talk out of the corner of his mouth like a "con" in an old Wallace Beery film. But, like many big men, he was gentle: gentle in his personal relationships, gentle toward the people he reviewed, and gentle toward people associated with him.

As a critic he was one of the best. His big love, and perhaps the greatest area of his knowledge, was opera, especially Italian opera (though he knew his Wagner inside out). He had virtually the entire Italian repertoire memorized. Ask him for any aria, any ensemble, and he would go to the piano, play the accompaniment, and sing the piece straight through.

He was a first-class newspaperman who could handle any kind of story. He had a formidable fund of ancedotes about the great ones of music. Like most veteran newspaperman, he had no respect for reputations as such. A man had to prove himself. I see him before me as I write, this big man with the square face and the wise eyes. He was what they call a "sound citizen" —down to earth, intelligent, intensely virile, utterly gregarious. He had a need for people. And while he was a wonderful raconteur, he knew when to listen, and he never forced his conversation.

At concerts he would sit quietly, in contrast to some of his more fidgety colleagues. When he heard good performances, and good singing in particular, an expression of ineffable contentment would envelop him. The bad performances he would cursorily dismiss in print; the good ones he would dwell on. He was a very fair critic, and everyone knew it, including those who happened to be on the short end of his reviews.

He had a very strong personality, and it was a personality that will not quickly depart from memory. "You know," one of the New York critics said the other day, "I was never particularly an intimate of Bob's, but I somehow miss him more than some people with whom I was really friendly."

HAROLD C. SCHONBERG

NBC - TV

La Traviata, NBC-TV, Apr. 21, A—The eighth season of NBC-TV operas ended with a production of Giuseppe Verdi's "La Traviata," the language of which was English, in the version of John Machlis.

This was a generally handsome production by Messrs. Chotzinoff, Adler, Browning. Its "compatible color" proved all of that. The scene filled the eye too much only here and there, thanks to the restraint under which it was put by the various executive agencies.

Verdi's music suffered nothing untoward. In fact, Herbert Grossman's conducting gave it the lift, the breathing space it needed. And the performance, therefore, remained on a more or less idiomatic level, both on stage and in the pit.

There had been done some effective casting. The three leading roles were entrusted to Elaine Malbin, Violetta; John Alexander, Alfredo Germont, and Igor Gorin, the Elder Germont. They sang well, they were credible characters, they projected.

Miss Malbin's essay of the heroine really began to jell in the second act, though it had frequent signs of dramatic power in the previous one. So, too, that of Mr. Alexander. Somehow or other, the entrance of the baritone picked up what ends were loose and, suddenly, we were listening to and viewing the unraveling of a poignant, absorbing account of an enduring masterpiece.

Miss Malbin presented an abbreviated Violetta, for a change. The Violettas, experience has taught us, do not often come so petite as she. Nor were there, for that matter, any instructions left by either Verdi or his librettist anent the physical measurements of their Mlle. Valery. Alexander Dumas, who penned the novel "La Dame aux Camellias," on which the opera is based, describes her as "tall," "slender," and "exquisitely beautiful." However, he had no idea at the time that one day she would become the subject of a first-class opera, a medium to which heroines come and are accepted in any and all sizes, so

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long as they possess the vocal and musical necessities.

At any rate, the Violetta created no consternation in the eye of the onlooker, for the simple reason that she was lovely to look at, diminutive or not. Her acting, like the singing, took wing in the second act, though she had negotiated in the previous one "Ah! fors' e lui" and the following "Sempre libera" quite agreeably. Her impersonation gained intensity and breadth, as the scene between herself and papa Germont unreeled. Her singing was everywhere intelligent, poised, unhurried, and always communicative. One was made to suffer with her. And that, I should judge, would be a fairly convincing proof of the dramatic hold that her work had upon the observer. It was quite like that the rest of the way, down to the final gasp of death.

Mr. Gorin's was not exactly an unparalleled embodiment of the father. But it was a well-planned one, indeed. It was perfectly simple, delivered with much sympathy and understanding. Occasionally a slight insecurity of tone had its effect on an otherwise limpidly delivered line. All the same, a satisfying characterization.

Mr. Alexander sang pleasingly in a voice fresh and even. He gave no choleric excesses to this Alfredo, except in the first scene of Act II, where that would be indicated by the story itself. And when Mr. Alexander got choleric, he left no doubts of it whatever. To me it was very good theater, coming,as it did, at a place where anything short of homicide is permissible. Mr. Alexander's rendering of the Brindisi in Act I, his private colloquy with Violetta there, and his general deportment all through the performance amounted to noteworthy achievement. I think, however, that he was at his very best during that tragic reunion of the lovers in the final scene.

Joseph Machlis' English version of the text is a perfectly good one, for the most part. It rather falls down in some arias, duets, ensemble pieces, because he translates their Italian almost literally. Since the Italian lines themselves abound in turgid speech, it was only natural to happen in English. On the whole, though, Mr. Machlis' contribution ranks high above some others I have experienced.

Finally, the work of the remaining personnel, the chorus, the orchestra deserved praise, and Mr. Grossman's conducting very special thanks for its vividness. R. B.

CARNEGIE HALL

The following concerts were reviewed by the late Robert Bagar. A thorough search of his effects failed to locate his reviews. **National Orchestral Assn.,** Apr. 23, E; **N. Y. Philharmonic-Symphony,** Apr. 25, E; May 2, E; May 9, E.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos, conductor, Apr. 28, A —Louis Kentner's performance as soloist in the Brahms Piano Concerto No. 2 served again to show that he is among

the pianistic "greats." His right to a position in this company had been previously generally acknowledged on the occasion of his U. S. debut in Town Hall last November. His virtues both as technician and as artist are many. As impressive as any of these is the flow of energy and strength, constant, never interrupted by tension and rigidity even in fortissimo passages. The listener is inescapably carried along by the dynamism of his playing. Soloist, conductor, and orchestra combined to give a memorable reading of the concerto.

Respighi's arrangement for orchestra of Bach's Passacaglia and Fugue, in C minor, provided a deeply moving opening and Brahms' Academic Festival Overture an equally stirring close for the concert.

Elliott Carter's Holiday Overture for the greater part does an adequate job of living up to its title, although the holiday for several fairly long stretches seems to be solely a matter of noise. The work is propulsive and possesses elements of jazz and whimsy. C. G.

The N. Y. Philharmonic - Symphony Society, Apr. 29, E — With Camilla Wicks as soloist, The Philharmonic-Symphony Society of N. Y. played Klaus Egge's Violin Concerto for the first time in this country under the musicianly direction of Franco Autori, the orchestra's associate conductor. The program opened with an unfamiliar work, the Sinfonia No. 3 in G major of Giovanni Battista Sammartini, and concluded with the Brahms Second Symphony.

The half-hour-long Violin Concerto of Egge is an unusual work of stylistic individuality and imagination. Although there are recurrences of old Norwegian folk music in evidence, the well-balanced, often spirited and brightly colored scoring reflects a more contemporary idiom. In the second movement there are quiet, beautiful lines of grateful contrast to the prevailing and more exciting moments of the rest of the composition. At times one feels that there is missing a sense of absolute direction and objectivity in the musical lines, although the scoring is skilful. Miss Wicks made a deep impression with a display of excellent technique, a high degree of musicianship, and an appealing though generally small tone. Her playing of the difficult, frequently occurring and widely spaced intervals of the score, and the florid passages throughout was most commendable.

The Sammartini Sinfonia, of early 18th-century conventional style was well played, and the Brahms Symphony received an intelligently conceived, if at times exceedingly energetic, reading. L. C.

The Dessoff Choirs, May 1, E—Handel's great work "Israel in Egypt," composed approximately six years before "The Messiah," was given a stirring performance in Carnegie Hall by the Dessoff Choirs assisted by the Symphony of the Air, under the leadership of the veteran conductor Paul Boepple. A huge audience of 2300 persons attended. Bruce Prince-Joseph was the organist and Robert Conant the harpisochordist.

It was a splendidly substantial and carefully prepared performance, executed by a large but well-balanced chorus and fine orchestral accompaniment. The choral body sang with vigorous but definitely controlled volume whenever required in the heavy, dramatic portions of the "Exodus," contrasting this with suavity and quiet in the pastoral portions of the score and with spiritual feeling in the deeply religious text scenes. Outstanding among the numerous memorable moments of the evening were the thrilling "He sent a thick darkness over the land," and the striking choral force of "He smote all the first born."

A capable trio of vocal soloists, which included Shirlee Emmons, soprano. Carol Smith, contralto, and John McCollum, tenor, contributed effectively to the overall high standard of the evening's presentation. Paul Boepple, upon this occasion of his twentieth anniversary as conductor and leader of the Dessoff Choirs, directed the Handel work with his usual devotion, artistic skill, and a strong sense of the musical demands of the mighty score. L. C.

N. Y. Philharmonic-Symphony, Franco Autori conductor; **Ray Dudley,** pianist, May 4, E—The young Canadian artist Ray Dudley's sparkling performance of Rachmaninoff's Piano Concerto No. 3 was the highlight of this evening's program. This work is certainly one of the most demanding in the repertoire; particularly in the matter of ensemble between the soloist and the orchestra, it is exacting. Mr. Dudley has a fine sense of line and is obviously a thorough musician as well as a capable technician. Mr. Autori and Mr. Dudley did not always concur on points of rubato and accentuation, but the general effect was rewarding.

The orchestral portion of the program was given over to the Bach Suite No. 3 for three trumpets, tympani, oboes, and strings, and a reading of Dello Joio's Concert Music for Orchestra. Despite the fact that this is not the best of Mr. Dello Joio's efforts, the work received a direct and effective performance. G. W.

N. Y. Philharmonic - Symphony, Mitropoulos, conductor, May 9, E—The moist, pungent air of an unusually warm spring evening fell heavily on a dissolving music season. The N. Y. Philharmonic, however, was all freshness and excitement and it closed its Thursday evening concert series with a flourish. The "breath of spring" atmosphere had permeated even the programming. In a concert featuring four works by outstanding contemporary composers, the orchestra was joined by the Schola Cantorum and soloists David Lloyd and Giorgio Tozzi.

Receiving its first American performance, Variazioni Brevi by Danish composer Niels Bentzon was the only non-choral work presented. The tightly knit, rhythmic composition was carefully devised, putting emphasis on driving force rather than melodic line. It unabashedly exploited the rich orchestral palette, setting the pace for the rest of the evening.

For this listener, the most compelling work on the program was Kodaly's "Psalmus Hungaricus" with David Lloyd as the sensitive tenor soloist. Deeply rooted in the fertile soil of Hungarian tradition, the music is urgently personal, vivid, and sincere. It was given an intensely sympathetic performance filled with tenderness and passion.

Lukas Foss was present for the first performance of his "Psalms" for chorus and orchestra, commissioned by the Stockbridge Bowl Association, with the provision that it open with the words "I will lift mine eyes unto the hills." (The Stockbridge Bowl is a body of water overlooked by the Tanglewood grounds.) Mr. Foss is a major talent among our young composers who possesses an expert facility for effective choral orchestral writing. The work is ebullient and almost slick in its lavish use of contrapuntal devices, assymetrical rhythms, jazz idioms, and fiery orchestral colors.

Giorgio Tozzi made an impressive debut with the Philharmonic as soloist in Walton's "Belshazzar's Feast," a noisy and appealing work that makes listening a physical as well as an emotional experience. Mr. Tozzi's opulent basso carried over all with ease and surety. Mitropoulos too was in fine form and the orchestra and chorus fairly breathed as one. They achieved a fierce dramatic force that seemed to defy all earthly bounds. In true showman style, thanks to Mr. Walton, the Philharmonic season literally ended with a bang. D. A.

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Don Cossack Chorus, May 12, E—The original Don Cossack Chorus and Dancers, under the direction of Serge Jaroff, presented an interesting program consisting of Russian religious, secular, and folk music composed or arranged by Bortniansky, Tschaikowsky, Shvedoff, Knipper, Varlamoff, Nishtshensky, Seversky, and Jaroff.

As on former occasions, the musicianly and acutely responsive performance of this unique chorus was marked by a broad scope of choral sonority and dynamic vocal contrasts. In general, the singing was impressive in quality and style, ranging from the depths of the low, dark-hued basses to the high tones of the tenors, the latter at times approximating a remarkable falsetto effectiveness. Interpretive effects, including skilfull phrase shading and coloring were, as usual with this ensemble, of a high order. N. Bochko and V. Sazepin provided some excellent Russian dancing to choral accompaniments between the second and third parts and at the conclusion of the program. L. C.

TOWN HALL

Daniel Abrams, pianist, Apr. 22, E—Daniel Abrams is an exceptionally gifted young pianist-composer who has spent the past two years studying and touring abroad as a Fulbright Fellowship scholar. Returning to the U. S. in what may be termed a blaze of pianistic glory, Mr. Abrams made his initial New York appearance in a program that was as demanding as his playing was impressive.

He presented works by Arne, Mozart, Brahms (Variations on a Theme by Handel), Beethoven (Sonata, Op. 31, No. 2), Bartok (Suite, Op. 14) and his own percussive and formidably difficult Toccata. Mr. Abrams displayed a thorough understanding of the stylistic differences and further distinguished his performances through his intelligent approach and complete command of the keyboard. Particularly rewarding were the Brahms Variations, which demand not only the efforts of a hardy technical expert, but those of a sensitive interpreter. Mr. Abrams proved more than equal to the task. K. H.

Seymour Bernstein, pianist, Apr. 24, E—Returning to Town Hall for the first time since his debut in 1954, Seymour Bernstein presented a program that was all-demanding and uncompromising. It consisted of Schubert's "Wanderer" Fantasy, Beethoven's Sonata (Op. 11), Schumann's Kinderscenen and Barber's Sonata (Op. 26).

It is a tribute to Mr. Bernstein's virtuosity that in such ambitious works every technical problem was solved with ease and authority. Mechanical intricacies were carefully surveyed and neatly executed, for the young pianist is at all times the intelligent musician. But Mr. Bernstein tends to be too much the academician and this complete restraint of emotion strips his playing of warmth and spontaneity.

Doubtless a musician of Mr. Bern-

stein's standing is aware within himself of the delicate nuances of interpretation, but at this hearing he still appears limited in his ability to communicate them. The formidable Beethoven Sonata, though faithfully read, lacked the cohesive qualities of inner vitality and meaning. Mr. Bernstein also seemed to underestimate the Schumann miniatures so that they emerged as grey silhouettes of the sensitively drawn originals.

Mr. Bernstein, however, is a generously gifted pianist and one feels that once he loses his preoccupation with the externals of music making, he will develop into an artist of the very first order. D. A.

American Concert Choir and Orchestra, Margaret Hillis, conductor, Apr. 26, E —In any hearing of the Bach St. John Passion, the reviewer should keep in mind the fact that compared to the great, almost flamboyant, Passion According to St. Matthew, the former work must seem spare in design and frequently slow in movement. But the St. John has beauties of pure form in the classic style and some of the most lovely airs in the varied output of the master of contrapuntal music. The chorales, in particular, are fine in tonal construction and mounting tension. The Concert Choir, under Miss Hillis' musically admirable direction, sang with fluent sweetness and clear diction. Bach is noted for his harsh treatment of the high-ranging solo vocalists and in this work the Evangelist carries a gruelling assignment as the narrator of the poignant story. However, Bruce Stern had the impact and skill to make the text telling. The lean intricacies of the score did not at any time overwhelm the soloist, and his enunciation was superb. Adele Addison voiced the soprano numbers with clarity and showed an admirable ability to sustain phrases in the rarified tessitura that the composer exacts of his treble voices. The aria with flute, especially difficult, was well-sung. As in other works of the Bach repertory, the luminous, warm airs are given to mezzo or to contralto; in these Florence Kopleff used her dark-hued tones effectively. Richard Robinson, tenor, and Donald Gramm, bass, added to the value of the presentation. The addition of lute and viola d'amore brought color to the instrumental palate, but on the whole the patterns of the orchestration did not seem as sharply etched as in other hearings. The St. John can be and has been on occasion an exciting score, but this reading followed the normal, accepted course of somewhat uninspirational delivery. M. C.

Angelica Morales von Sauer, pianist, Apr. 28, A—Miss Morales von Sauer gave a very successful Carnegie Hall debut many years ago. She returned after a long absence, this time to Town Hall, to give certainly one of the best Town Hall recitals of the current season. This artist has power and stamina to burn and she withholds nothing.

Beethoven's "Hammerklavier" Sonata received a noble and powerful reading. She was equally successful in the different stylistic approach demanded for the Prokofieff Seventh Sonata. Personal sensitivity was highlighted in a reading of Brahms (Op. 118, No. 6). Also included were Mendelssohn's "Midsummer Night's Dream" Scherzo; Schumann's Toccata (Op. 7), and the Bach Partita No. 1 in B-flat, which was presented with remarkable clarity. Miss von Sauer can expect a warm welcome any time she wishes to return to the New York concert stage. G. W.

Music for Moderns, Apr. 28, A—From "Twelve-Tone to Ellingtonia" was the title of the first program in the new Music for Moderns series. These programs presented by Anahid Ajemian and George Avakian are planned to correlate the similar characteristics of serious contemporary music and modern music of the more popular type.

This afternoon's presentation featured an early work by Kurt Weill, Concerto for Violin and Wind Orchestra (Op. 12), with Anahid Ajemian as violin soloist and a chamber orchestra under Dimitri Mitropoulos, and a work by Duke Ellington in twelve sections, "Such Sweet Thunder." The Weill music is a period piece written when the composer was a student with Busoni and dedicated to the principle of the twelve-tone technique. Perhaps because of a near-definitive performance by Miss Ajemian and Mr. Mitropoulos, the work was more interesting than we had anticipated. In this work Weill depends to a great extent upon rhythmic propulsion and unusual combinations of instrumental groups. It is enormously demanding on the soloist, and Miss Ajemian again demonstrated her considerable facility to a New

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York audience.

Duke Ellington and his orchestra supplied the last half of the program. "Such Sweet Thunder," written at the request of the Stratford, Ontario, Shakespearean Festival, was called by the composer 12 sonnets (or caricatures) of Shakespearean characters or, in some instances, Shakespearean ideas. Such titles as Hanky-Sanky (Henry V), Lady Mac, 3 Witches and Iago (Telecasters), Two Rather Attractive People (Romeo and Juliet) indicate Ellington's slant. We found Ellington's music entertaining, to say the least, and at times more than just entertainment. The most obvious characteristic is the ostinato idea that permeates Ellington's work throughout. Apparently the composer had not completed all of his planned sonnets, so he added for good measure another bit of Ellingtonia "Cop-Out."

It was a pleasant afternoon and it reaffirmed our supposition that contemporary composers are drawing upon the best elements of popular music and that the progressive popular composer is certainly making use of elements borrowed from his more serious colleagues. G. W.

Everett Anderson, bass-baritone, Apr. 29, E—Everett Anderson, a member of Columbia University's music staff, made his New York debut recital at Town Hall, presenting a varied and carefully prepared program consisting largely of American music. Only the Mozart "Mentre ti lascio" and two songs each of Brahms and Hugo Wolf were sung in another language. Compositions by Purcell-Britten, Moussorgsky, Ives, Barber, and first performances of "Love's Secret" by Luening, Moore's "Brown Penny," and the "Indiana Homecoming" of Beeson were included, together with arrangements by Edmunds of two Irish folk songs and two arrangements of American folk songs by Copland. Arpad Sandor was a sympathetic accompanist.

Mr. Anderson possesses a voice of good size, of not overly brilliant texture, which was not always used with a consistent vocal standard. In his quiet singing there was a quality of great appeal, which appeared to be missing in dramatic projection. An occasional lack of tonal clarity and spontaneity was evident in the early portion of the program, but during the latter part these characteristics were replaced with a more direct, flexible, and colorful vocal line. Mr. Anderson is at all times an earnest singer, his interesting interpretations apparently being the result of serious preparation. Excellent English diction was displayed, and in the folk songs and the new American songs the singer indicated a deep textual and musical understanding, together with a highly commendable vocal style. L. C.

Terry Murray, pianist, May 2, E—Mr. Murray's concert was not so much the performance of a dedicated professional as it was that of a gifted amateur. As such it is to be regretted that it was given under professional conditions, implying a capacity to receive the same critical examination as concert artists.

Mr. Murray's program consisted of works by Haydn, Mozart, Ives, Fauré and Debussy in the first half; the second half of the recital was taken up wholly with the two books of Brahms' Theme and Variations on a Theme of Paganini. The Haydn Theme and Variations in F minor were heavy and unclear, the trill variation especially unsatisfactory for its technical unevenness. This work, along with the majority of pieces on the program, seemed to be beyond the performer's technical scope. Flagging tempi added to the impression of muddiness and lack of insight into the organic unity of the work. Mr. Murray should watch his pedaling closely. It isn't necessary to pedal every individual note of a run, and the vibrato thumping thus created by the feet is disconcerting. These basic faults held true for the rest of the program.

The Ives pieces, three short works, were enjoyable. They were played whimsically and did not demand subtleties that might have proved disconcerting. The second, "Some South-Paw Pitching," was especially delightful, with its mysterious middle section and richly colored chord groupings.

Let me repeat that Mr. Murray seems out of place on the concert stage. As a businessman, his command over his instrument is commendable; as a concert pianist it was a poor performance of pieces too large for him to control. R. S.

Dorothy Bullock, pianist, May 5, A—The notes were all there. At her New York debut recital, Dorothy Bullock demonstrated her fine technical capabilities; certainly she is an up and coming pianist that, given the inevitable element of time, should achieve her high reaching goal.

But what Miss Bullock needs at this point is actually to listen to herself while she is playing. Too often phrases were little sections by themselves that chopped up the musical line and pace. Consequently, color and nuance were lost and became suspiciously studied and artificial. On the other hand, her playing—fortissimo or pianissimo—is very musical and her technique has brilliance and solidity. A combination of this foundation with the correct feeling for the musical line would take her well toward perfection.

Miss Bullock is youthful enough still to have years in which to develop her fine pianistic gift, but she has come to the point in her career that will decide whether she is to be an artist or merely a capable technician. This reviewer joins Miss Bullock's enthusiastic audience present in Town Hall in hoping for the former. R. H.

The Telemann Society, May 5, E—It seems likely that a large number of those who attended this concert were attracted by the sensational title of the lecture that preceded the musical portion of the evening—"The Decay of the Art of Music, 1600-1957"—which was delivered by Theodora Schulze who, with her husband Richard, serves as co-director of the Telemann Society. For all its earnestness, the lecture was very diffuse and, in the final analysis, unconvincing. Mrs. Schulze's stand was often well taken. In decrying the public veneration of the virtuoso, it was remarked that standards of "making music in the home" often become so high that the amateur performer is discouraged from pursuing what could be a source of endless pleasure. Some mention might have been made of the fact that a very considerable good comes with this evil. The better part of those works that form the cornerstone of western music are definitely unsuited to the talents of the amateur.

The music on the program was drawn almost exclusively from the period of "decay," a word that was never properly defined during the evening. The lighter portion of the program, which included Mr. Schulze's arrangement of a suite of English folk songs as well as extempore variations on additional English songs, was charming in content and presentation. The remaining works by Handel, Telemann, and Vivaldi fared less well, as they were played thoroughly in the spirit of "home music," that is with little care for technical refinements or regard for the presence of an audience. Telemann's Suite in A minor was a particularly poor choice for inclusion in the program when one realizes that the speaker had just finished firing a resounding salvo at the hall's acoustics. Without the "aid" of Mrs. Schulze's comments, ears might have been less sensitive to the shortcomings of the concert.

The idea of such a talk is commendable and could provide pleasure and food for thought; however, cohesiveness is necessary to impress relevant points on any audience, otherwise the listener can only come away confused and dissatisfied, as your reviewer did. H. G.

Collegiate Choral, 15th Anniversary Concert, May 7, E—Two hours of fluent, sonorous singing, both choral and solo, and excellent instrumental playing, convinced this hearer that contemporary composers still might have something to learn from the 18th- and 19th-century writers. The frequently scoffed-at oratorio once again demonstrated the fact that this musical form combines colorful style plus a pure vocal line, technical skill for players and singers, and great interpretative understanding. Mendelssohn's "Elijah" is, of course, one of the more dramatically appealing works but the requirements are exacting. Fortunately on this occasion there was Mack Harrell to thunder the prophet's denunciation and to sing with golden tone his supplications. Unless the soprano is especially brilliant, this is the baritone's evening. And Harrell made the most of his splendid resources. However, Carol Jones had the vocal ability

to convey the widow's anguish and to sing with impact the one great soprano air. Louise Natale and Carol Wilder carried the lighter soprano assignments (usually sung by one vocalist), and Jacqueline Langee pulled out all the emotional stops on her "Oh Rest in the Lord." Loren Driscoll gave a fine account of the Obadiah portions, and although one missed the phrasing of other days in his "If with all your hearts," it was tunefully pleasing, as was the "Righteous" aria.

Under the direction of Ralph Hunter, the orchestral accompaniment and the chorus work was superlative. There was a beautiful balance of the Mendelssohn 4-part writing in the voices, and the various featured obligati for cello and oboe were luminous. In fact the entire orchestral texture was admirable. It was a happy experience to hear this fine elder opus fill the hall with tremendous drive and surprising youthfulness in sound and meaning. Perhaps we are approaching a revival of song, unacrid in sound, as well as a revival of simple faith. M. C.

Mireya Arboleda, pianist, May 12, E—In her New York debut Miss Arboleda played a program varied both in content and in degree of excellence. And excellent it was, for she is a sensitive musician and no doubt will develop into a concert artist of extraordinary quality.

The first half of the program was the most interesting. First, two delightful pieces by Giovanni Picchi were played to perfection. Each note was integrated beautifully in the texture, her firm touch singing the phrases with dignity and calm. The Wurttemberg Sonata No. 1 by C. P. E. Bach was a moving performance of a too rarely heard work. The sensation of complete unity with the music can be projected only by the musician who is in complete control of every aspect of his instrument. Because of the overall excellence of the playing, small defects brought distress out of proportion to their importance. Miss Arboleda's tendency to hurry runs and phrase endings in the fast movements was combined with occasional loss of control in her right hand, which continued throughout the evening.

The Beethoven Sonata (Op. 31, No. 2) was totally absorbing, though the allegretto was blurred and the left hand disproportionately heavy. The rest of the program consisted of the Ravel Sonatine, some Bartok, and Chopin. The Ravel was not convincing, and even a well-covered memory lapse did not disturb the conventional treatment of the piece. The Bartok was charming, and was played in a less heavy-handed and more feminine manner than is usual. Of the Chopin, the Scherzo in B minor was a little strained, and an overattentiveness to details marred the slow section. A more relaxed approach to her instrument might correct the tempo troubles, for certainly Miss Arboleda has no reason to force her gifts. R. S.

Music For Moderns, May 12, A—The second concert in the imaginative "Music For Moderns" series was a miracle of communication. The performance achieved that level of perfection at which sheer artistry can be taken for granted, and both the audience and the artists settled back to enjoy a wholly evocative and intelligently conceived program. The title, "The Symbolic Sounds in Impressionism," was the key to the continuity, which was more subtly woven than many may have realized. The concert not only offered musical impressionism in its original form and in its modern transmutation, but also touched on the literature and the art of the period.

The center of balance for the program was the Debussy Sonata for Flute, Viola, and Harp, which appeared just after intermission. The work embodied all of the textural and harmonic elements that have made the name Debussy synonomous with Impressionism. Flutist John Wummer, violist Walter Trampler, and harpist Edward Vito performed with exquisite sensitivity. The concert's equilibrium was maintained by placing the Modern Jazz Quartet both at the beginning and at the end of the program. They presented excerpts from the score of the French film "Sait-on Jamais" composed by the leader of the ensemble, John Lewis. The quartet produces some of the most fascinating sounds of any musical group. This is partially due to the instrumentation and partially to the perceptiveness of the arrangements. The group, an extremely musicianly one, consists of John Lewis at the piano, Milt Jackson at the vibraharp, Percy Heath on the double bass, and Connie Kay on drums. When they are placed side by side with the Impressionists, one can easily recognize the definite correlation of style.

The music is soft, hazy, and bittersweet, filled with free flowing rhythms, modal harmonies, and lush jazz idioms. The mastery of contrapuntal devices is so complete that they move through canons and triple fugues in a manner recalling the lost art of improvisation. There is also a remarkable balance of sound. Sometimes blending completely, at other times relinquishing none of their sovereignty, the artists supplement and complement each other perfectly. Clothed in black satin sophistication, they swing quietly along all the time.

Since Eric Satie's "Sports and Diversions" is a suite written after a series of paintings by Charles Martin, accompanied by Satie's own commentary, here is where art and literature come into play. Satie was obviously familiar with the works of Jules Laforgue, whose terse, seemingly disjointed prose led to the "stream of consciousness" techniques of later poets. The compact bits of musical confection were performed expertly by the excellent young pianist William Masselos, and Virgil Thomson proved an extremely perceptive narrator. D. A.

ELAINE MALBIN *as Violetta and* IGOR GORIN *as the Elder Germont in a scene from the NBC-TV production of Verdi's "La Traviata," Sunday afternoon, April* 21.

CARNEGIE RECITAL HALL

Peter Raikov, bass-baritone, Apr. 28, A—Mozart's "In diesen heil'gen Hallen" and the concert aria "Per questa bella mano" are particularly formidable at the opening of a program, before the singer's voice has warmed up.

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Nor was Mr. Raikov in the best voice, either here or later. But his mature artistry was apparent in two Schubert lieder, Schumann's "Two Grenadiers," Beethoven's "In questa tomba oscura," and Philip's recitative and aria, "Dormiro sol nel manto mio regal," from Verdi's "Don Carlo." Despite an off afternoon vocally, Mr. Raikov showed good control over a voice of natural richness, power, and great range. Both his technique and diction were meticulous. He sang also a group of Bulgarian folk songs, as well as arias by Rimsky Korsakoff, Lortzing, and Gounod. A packed house applauded him warmly. K. H.

Elliott Savage, baritone, Apr. 30, E—In a long and difficult program, Mr. Savage showed a definite affinity for those works of a dramatic character. The singer made the most of Handel's "Dank sei dir Herr" and Bach's almost operatic "Ja, Ja ich kann die Feinde schlagen." Mr. Savage was able to immerse himself in this music to such an extent that the less pleasing elements of his vocalism became momentarily obscured. In the simple and touching melodies of Dowland, the singing became restrained in its presentation. The voice itself is strong and pleasant at mezzo forte and above, somewhat tremulous in the softer passages. Mr. Savage's chief aim should be to acquire the ability to sustain a soft legato line. Ouida Bissonnette accompanied. H. G.

Anita Halgen, mezzo-soprano, May 7, E—Francis Hopkinson, an accomplished dilettante, a contemporary of Mozart, and one of the signers of the Declaration of Independence, provided the first three songs Miss Halgen sang. This was pleasant music, clearly of its period, and a delightful addition to a program that was interesting and varied. The other composers represented were Beethoven, Mozart, Franck, Aubert, Prokofieff, Aaron Copland, Granville Bantock, and Grieg. Miss Halgen did well by all of them, particularly in the gentle singing of Mozart's "Wiegenlied." Her voice is of modest power, but agreeable and sure; she has a sound lyric technique; and the only critical objection is a minor wish that there might be more varying of the dynamics and modeling of phrases. Solon Alberti accompanied. K. H.

Suzanne Sten, mezzo-soprano, May 9, E—Suzanne Sten was heard in an appealing program consisting of one lieder group each by Schubert and Mahler and two of Richard Strauss. Both familiar and unfamiliar works were presented before an enthusiastic audience.

In addition to an exceedingly personable stage presence and appearance, Miss Sten has a voice of real basic beauty, and her artistic treatment of song material is compelling in all its aspects. The four Mahler "Songs of a Wayfarer," in particular, were sung with a strong sensitivity to text and music, and with frequent evidences of richness and warmth of tonal quality, coupled with a suavity of phrasing. Whereas the singer's interpretive powers were at all times sufficiently vital to move her audience, this valuable asset was not always matched by the use of a consistent and uniform vocal approach, thereby minimizing somewhat an otherwise overall outstanding presentation.

Leo Taubman, Miss Sten's husband, was the efficient accompanist. L. C.

Milda Grimma-Strauss, soprano, and **Hugo Strauss,** pianist, May 12, A—This program, in addition to featuring some of the best known lieder of Schumann and Brahms, included vocal music by a Latvian composer whose name seems virtually unknown on this side of the Atlantic, Janis Medins. Miss Grimma-Strauss' artistry was at all times pleasing. She is a sensitive interpreter, gifted with a rich, full voice and a sound sense of vocal nuance. Her singing was at its best in the affecting songs by her compatriot, Medins, who is strongly influenced by the music of Richard Strauss and Rachmaninoff, but manages to add a personal sensibility that makes his work sound unhackneyed. In several of Medins' songs, Miss Grimma-Strauss showed her one serious vocal defect, the excessive pushing of top notes, which produced an effect that was rather harsh. Mr. Strauss, who accompanied admirably, was less at home in Chopin's Ballade (Op. 23) and Valse (Op. 34, No. 3) in addition to shorter selections. Mr. Strauss' playing was generally mechanical and insufficiently varied in color. H. G.

Manuel Herrarte, pianist, May 13, E—This talented Guatemalan pianist performed a program featuring works by contemporary Latin-American composers, including a group of his own works, as well as music by Domenico Scarlatti, Schumann, Fauré and Poulenc. The high point of Mr. Herrarte's deft, if sometimes overcautious playing was a spirited reading of Villa-Lobos captivating suite of children's pieces, "Petizada." In Schumann's Intermezzo (Op. 4), the playing bogged down in excessive literalness of interpretation. In attempting to show contrasts of mood and tempo within the work, adagio lagged and allegro tended to race. In addition, dynamic accents were followed with more of an eye to their "correctness" on the printed page than their use in regard to the musical whole. Fauré's Nocturne in E-flat minor was given an effective reading, judiciously restrained, delicate and sure-fingered. All in all, the playing was accomplished and intelligent.

Mr. Herrarte's own compositions give the performer ample opportunity for technical display and coloration; however, the works in themselves are little more than listenable, derivative pieces of Spanish exoticism. H. G.

ST. THOMAS CHURCH

André Marchal, organist, May 16, E—André Marchal, one of the world's most noted organists, was presented in a recital at St. Thomas Church by the New York City Chapter of the American Guild of Organists. This great French artist, organist at the Church of St. Eustache in Paris and who, incidentally, is blind, gave superb renditions of an exceedingly difficult program consisting of 17th-, 18th-, 19th- and 20th-century works by de Grigny, Bach, Franck, Messiaen, Alain, and Vierne.

Throughout the evening, M. Marchal's playing on the magnificent St. Thomas instrument reflected a spirit and command of fine, scholarly musicianship, and remarkable powers of technical fluency combined with an innate and colorful interpretive skill. Particularly outstanding was the organist's presentation of the de Grigny Five Versicles on the Hymn "Veni Creator," together with the Bach Fantasy in G minor and the same composer's Prelude on the Chorale "Valet will Ich dir geren."

A large audience heard this unusual musical event. L. C.

BRANDER MATTHEWS THEATER

Panfilo and Lauretta, opera by Carlos Chavez, May 9, E—The new opera "Panfilo and Lauretta" by the celebrated Mexican composer Carlos Chavez was commissioned jointly by the Rockefeller Foundation and Mr. Lincoln Kirstein. Originally it was planned that the New York City Center would present the premiere performance, but due to difficulties of this past season, the Center waived its rights to the first performance and Columbia University's Department of Music in collaboration with the Columbia School of Dramatic Arts (with help from Mr. Kirstein and the Alice M. Ditson Fund) made this evening's performance possible.

Unfortunately the Brander Mathews Theater is inadequate for the staging of a work of the proportions of the Chavez opera. Inadequate rehearsals and difficulties inherent in the work itself marred what might have been. On the other hand, we have only praise for a by-and-large superb cast.

The libretto furnished by Chester Kallman draws heavily on renaissance literature—an area that is not foreign to Mr. Chavez. The music itself could hardly be called completely successful. The arid and harmonic textures used by Mr. Chavez are not ideal for lyrical singing. Harmonic textures are generally drawn from intervals of the 2nd, 4th, 7th, and 9th, and his melodic lines are often angular. The effect is at times harsh, but, one must admit, sometimes exciting. Even lyrical lines are more often than not matched with a jagged orchestral accompaniment. The composer is first and foremost an experimenter, and many of these experimentations bring about mystical effects, but they do not lend themselves well to vocal writing.

Outstanding in the cast were mezzo-soprano Mary McMurray as Elissa, whose acting and singing were a delight to the ear and the eye, and Thomas Stewart, whose fine voice and

stage know-how added much to the role of the poet Dioneo. Frank Poretta, in one of the title roles, Panfilo, at times displayed a sensitive lyricism. The other title role, Lauretta, was somewhat less successful in the hands of soprano Sylvia Stahlman. Craig Timberlake, in addition to acting as leader of the chorus, sang the parts of the monk and the physician. The considerable choral section was marred by perhaps not enough rehearsals, as was the demanding orchestral part.

The new opera was staged by Bill Butler with settings by Herbert Senn and Helen Pond and lighting by Thomas Garrett. These members of the production staff along with director Howard Shanet were battling against insurmountable odds—a house obviously not designed for opera and an impossible stage set-up. That Mr. Shanet was able to control and complete the production is praise in itself for he was dealing with a demanding score, with deleted orchestral forces, with an impossible stage, and obviously with inadequate rehearsal time. Under the circumstances, it is virtually impossible to pass judgment on "Panfilo and Lauretta." It was obvious that the composer had at times been able to cast mystic and startling effects. We have the feeling that the dramatic musical stage is not the ideal medium for the enormous abilities of the composer, but this decision should await a more definitive performance. G. W.

PHOENIX THEATRE

The After Dinner Opera Company, Apr. 1, E—"66," one of the more than 100 operettas written by Jacques Offenbach, was given an American premiere, off Broadway, by three singers and a pianist. This work is a fifty-minute frivolity, with lilting tunes and a preposterous plot, involving a series of shennanigans around the lottery ticket that gives the work its name. Despite the enthusiasm and vocal capacities of the three singers, Jeanne Beauvais, Norman Myrvik, and Francis Barnard, the high jinks of "66" could not quite make the grade of good theater on a shoestring budget: Offenmach's champagne tunes need an orchestra, and the dated story needs somewhat subtler farce. But no one could complain of the other three works on the program. Although dangerously precious, "In A Garden," with a static libretto by Gertrude Stein and well-made music by Meyer Kupferman, is a piece of fey humor imaginatively staged (for example, a duel with spoons as swords and cooking pots as armor). But the real delights of the evening followed: Menotti's "The Telephone," with Jeanne Beauvais as a madcap Lucy in an enchanting twenties' costume, and with stunning sets made of roll-down screens and witty props. Gerald Cockshott's satirical and sophisticated "Apollo and Persephone" was such a hilarious entertainment, with laughs piled on laughs, one forgot that Richard Stuart Flusser's opera company was only a minescule group of half a dozen young and talented people, with a piano to hint at the sonorities of an orchestra. Like many other American artists, all they need is a little more money to get their productions going at full steam. K. H.

OTHER CONCERTS

Symphony Orchestra, Edwin McArthur, conductor, The Metropolitan Museum of Art, Apr. 21; **Estelle Mann,** violinist, Carnegie Recital Hall, Apr. 23; **The Kohon String Quartet,** Museum of Modern Art, Apr. 24; **Mikulas Grosz,** violinist, Steinway Concert Hall, Apr. 26; **Susann McDonald,** harpist, Carnegie Recital Hall, Apr. 27; **Yiddish Culture Chorus, Vladimir Heifetz,** conductor, Town Hall, Apr. 28; **Thurston Johnson** and Records from Abroad, Carl Fischer Sky Room, Apr. 28; **Margarita De Ferran,** soprano, Carnegie Recital Hall, May 2; **Rose Raymond,** soprano, Carnegie Recital Hall, May 6; **City College Orchestra and Chorus** (10th Anniversary), **Fritz Jahoda,** conductor, Town Hall, May 12; **Jewish People's Philharmonic Chorus, Eugene Malek,** conductor, Town Hall, May 18.

OBITUARIES

Theodore E. Steinway. The passing of Theodore Edwin Steinway, 73, president of Steinway & Sons from 1927 to 1955, meant the loss of one of the great men of the music industry. He died at his home in New York on Apr. 8. Mr. Steinway was the grandson of Engelhardt Steinway, who established the renowned firm in 1853, a concern which has remained one of the few principal family businesses in the nation.

In order to learn the piano manufacturing business as thoroughly as possible, Mr. Steinway began as a factory apprentice at the age of 18. It is said by his workers that long after he had become an executive of the firm "he could still put a piano together blindfolded." He took great pride in the excellence of his instrument and during the depression closed the factory for two years rather than lower the standards of production. After his retirement he was named chairman of the board and was succeeded as president by his son Henry Z. Steinway.

Mr. Steinway was also one of the country's outstanding philatelists. In 1947 his name was added to the coveted roll of leading philatelists honored by the Philatelic Congress of Great Britain, and in 1952 he won the first Alfred Lichtenstein Award. He was also an actor, pianist, and composer of considerable talent.

Mr. Steinway leaves his wife, Mrs. Ruth Gardner Davis Steinway; four sons, Theodore D., Henry Z., John H., and Frederick Steinway; two daughters, Mrs. Schuyler T. Chapin and Mrs. Eric William Cochrane, Jr.; a brother, William R. Steinway; a sister, Mrs. Maude Paige; and 12 grandchildren.

Ezio Pinza, 64, one of the best-known, best-loved opera stars in the U. S., internationally acclaimed basso of the Metropolitan Opera and Broadway musical comedy "South Pacific"; had also won wide success in radio, television, motion pictures; died Apr. 8 in Stamford, Conn.

Mme. Marguerita Sylva (Marguerite Smith), 82, soprano, known for the role of Carmen, which she performed over 600 times in major opera houses throughout the world; began colorful career in U. S. in 1909 when Hammerstein brought her here for the Manhattan Opera; died Feb. 20 after auto crash in North Hollywood.

Ludwig Juht, 62, world famous contrabass virtuoso, member of the Boston Symphony for the past 22 years and former member of the Helsinki and Estonia Symphonies; made his U.S. debut in 1934 as soloist with Boston Symphony; died Jan. 20 in New York.

Salvatore Virzi, 63, singer-composer, husband of soprano Ruth Klingman, 12 years with Metropolitan Opera, 4 years director of University Heights Conservatory of Music; his opera "Jezebel" was broadcast over WQXR and is scheduled for B'way production; in New York.

Marie (Winterroth) Rappold, 84, dramatic soprano, 14 years with Metropolitan Opera and two seasons at La Scala; taught voice in Hollywood until a year ago; died May 13 in North Hollywood.

Rose Laura Sutro, pianist, known primarily for duo-piano compositions written and performed with sister, Ottilie; their London debut in 1894 created a sensation by the introduction of the duo-piano recital and playing from memory; died Jan. 10.

Dr. Maurits Kesnar, 56, chairman of music department of Southern Illinois University and founder of Southern Illinois Symphony Orchestra, formerly violinist with the Metropolitan Opera, Minneapolis, Wiesbaden, and Amsterdam Orchestras, author of "Outline of Orchestration"; died Feb. 22 in Illinois.

Gene (Edward Eugene) Buck, 71, president of ASCAP 1924-1941, originated the colored pictorial cover for popular songs, worked with Ziegfeld as song writer and talent scout, received Henry Hadley Award for his efforts on behalf of American music, president of Catholic Actors Guild; died Feb. 25 in Manhasset, N. Y.

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FACULTY APPOINTMENTS

■ The College-Conservatory of Music of Cincinnati is sponsoring the La-Salle String Quartet as quartet-in-residence.

■ The appointment of Prof. Robert B. Cutler as acting head of the department of music at Lehigh University was announced by Dr. Harvey A. Neville, provost and vice-president of the university. He will succeed William H. Schempf, who has resigned to become director of music at the U. S. Military Academy, West Point, N. Y.

■ Anthony Marlowe, former leading tenor of the Metropolitan Opera, La Scala (Milan), and Covent Garden (London), has been appointed assistant professor in the music department at Mercy College, Detroit, Mich. Recently Mr. Marlowe presented several performances of the opera workshop that he directs at the Detroit Institute of Musical Arts.

■ Dr. Rudolph Ganz conducted master classes in piano at the University of Tennessee on May 13 and 14.

SUMMER WORKSHOPS

■ The Summer Harp Colony of America will open its 27th season in Camden, Me., on June 10, under the personal direction of its founder, Carlos Salzedo. Besides individual instruction, the Colony schedule includes master-classes and special courses for orchestral harpists and also classes for children. Concerts in Camden and vicinity will be contributed to by the Colony's leading members.

■ Homer G. Mowe, nationally known teacher of singing and choral director, will give a course titled "Voice Fundamentals for Choirmasters" at the Summer Session and Organ Festival of the Organ Institute, Andover, Mass. July 15-Aug. 24. This will be the fourth season during which Mr. Mowe will lecture and schedule private voice lessons at the Institute. He is a past president of the National Association of Teachers of Singing and of the New York Singing Teachers Association and in addition to his New York studio, is on the facultly of the Hartt School of Music, Hartford, Conn.

■ Dr. Robert Noehren, professor of organ at the University of Michigan, will be featured lecturer and recitalist in a four-day Summer Conference on Church Music at Southern Illinois University June 25-28.

■ Three nationally noted conductors will direct the annual Carnegie College of Fine Arts Summer Program in Music, Dean Norman L. Rice has announced. The conductors are Robert W. Lint, director of Interlochen Orchestra, Hillsdale, Mich.; Don Craig, widely known festival conductor and choral director for N.B.C. Telephone Hour; and George Reynolds, conductor of Carnegie Tech's Kiltie Band.

■ San Diego State College will present the Fifth Annual Workshop in Choral Art July 8-Aug. 20 under the direction of Robert Shaw and Julius Herford, assisted by John Wustman, Alice Parker, and David O. Thorsen with guest artists Adelle Addison, Paul Ukena, and Florence Kopleff.

■ In July Dr. Leo Sowerby of the American Conservatory Faculty will deliver a lecture on "Composition in Church Music in America" at the International Congress of Organists held in London, England. He will also conduct a concert of music for organ and strings in Westminster Abbey and lecture at the Royal School of Music in Croydon, England.

■ Correction: In our April issue we erroneously listed Madeleine Carabo-Cone for summer sessions and voice. The listing should have been for music education, Semnar in Cone-Royt Method, July 9-12.

■ John Cage, noted experimental musician, will conduct two courses at the New School for Social Research during the summer term. The series, "Virgil Thomson: the Evolution of a Composer," will be held on Tuesdays and Thursdays beginning June 18. All of Thomson's works will be discussed and many performed, live or by recordings.

■ The Minneapolis College of Music will present Alfred Mirovitch, internationally known pianist and teacher in a five-day Piano Workshop, June 24-28, 1957.

■ Yale University's Norfolk Music School at Norfolk, Conn., will open its 17th summer season on June 20, Professor Bruce Simonds, director, has announced. The School, which annually draws between 60 and 70 student musicians and composers from this country and abroad, provides special training in theory, instrument playing, and ensemble.

Chicago Conservatory Gets New Home

Coinciding events of more than ordinary interest on Chicago's music scene are the revitalizing of a Chicago landmark, the former home of Chicago Musical College at 62-66 East Van Buren Street, for a new Music Center, and the Chicago Conservatory's move into the new Creative Arts Center (in August) as its first tenant. The move will mark the most important feature of the Chicago Conservatory's year-long celebration of its one-hundredth anniversary.

Robert Goldbeck, a pioneer in successful school administration founded the Chicago Conservatory, which has had as faculty members such noted musical personalities as Leopold Godowsky, Julie Rive-King, Fanny Bloomfield Zeisler, Clarence Eddy, Alexander Sebald, Theodore Spiering, Harold Von Mickwitz, Moritz Rosenthal, Leonard Shure, Anna Fitzu, Arthur Middleton, and Edgar Brazelton.

The *Musical Courier* joins the school's host of staunch friends in congratulating this country's oldest music conservatory on its notable achievements during its life-time and its pledge of such continued performance for the future.

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COLLEGE PRODUCTIONS AND FESTIVALS

■ Rita and the Ruby might well be the title of a new Hollywood spectacular. But it wasn't. It—or rather they were a pair of operas cleverly teamed by the Opera Workshop of the Manhattan School of Music. The major interest of this current performance was in Norman Dello Joio's "The Ruby." The composer found the melodrama, based on Lord Dunsany's *A Night at an Inn,* very much to his taste, and the rich surge of colorful sound typified the era in which the scenes were laid. This is exciting music, and Dello Joio has the facility to maintain continuity and tension until the final inevitable retribution. The score was charming: fluent, atmospheric, lyric in the romantic passages, and intentionally "scary" as danger gathered. Well-staged and excellently conducted by Hugh Ross, it was an immediate hit with the receptive audience. Heard were singers Judith Ingram, James Farrar, Lyn Detwiler, Robert McGrath, Ezio Flagello, with Alan Olsen, Billi White, and Robert Regan as the three East Indian Priests.

"Rita," the curtain-raiser, is a sparkling opera buffa typical of its early 19th-century period but brightened and pointed up by the consummate artistry of its composer Gaetano Donizetti. The pretty, tuneful airs and ensemble numbers were delightfully sung by Joan Carroll, Richard Hermany, Ticho Parly ,and William Weiller. John Brownlee, the producer, Rose Landver, stage-director, Steven Saxe, designer, and Hugh Rose, conductor, shared with the young performers in the unrestrained acclaim. M. C.

■ The Queens College Orchestral Society presented the second of two symphony concerts on Apr. 27. Under the baton of Boris Schwarz, the orchestra played laudably Haydn's Symphony No. 104 in D major and Stravinsky's Danse Russe from the ballet suite "Petrouchka" (in honor of the composer's 75th birthday). Soloists were David Sprung, who played Richard Strauss' Concerto No. 1, in E-flat major, for french horn and orchestra (Op. 11), with a fine tone, divulging the lyric beauty of the work, and Edmund Arkus in Tschaikowsky's perennial Concerto No. 1 in B-flat minor for piano and orchestra. His was a remarkable effort. Technically and musically he did full justice to the composition and the brilliance and warmth of his interpretation was rightly cheered by the audience.

H. W. L.

Participants in N. Y. College of Music production of Britten's "Albert Herring": SIEGFRIED LANDAU, *conductor,* ROWLAND SNOOK, IRENE SHERROCK, ARNE MARKUSSEN, LISA CLARKSEN, EVAN STEVENS.

■ A Marion Bauer Memorial Concert was presented by Mu Sigma, honorary music society at New York University, on May 10, in NYU's School of Education Auditorium. The concert for the late composer, author, and critic who taught for 25 years at NYU was open to the public. The program consisted of songs written by Dr. Bauer and the works of several unpublished composers who were winners in a competition for performance sponsored by Mu Sigma.

■ A performance of Strauss' "Ariadne auf Naxos" (in English), staged and directed by George Lawner, was presented by the Chicago Conservatory in the Eleventh Street Theatre on the evenings of May 6 and 7. The opera was sung by a different cast at each production. Thirty well-trained and well-voiced students from the studios of various members of the school's faculty gave the performances a decided note of professionalism. At its second hearing, Barbara Leichsenring, an extraordinarily talented soprano from the studio of Sonia Sharnova, carried first honors in her beautifully handled role as Ariadne, and from the same studio, Dolores Ubele shone vocally in her demanding role. Students of Mme. Nelli Gardini were cast in various roles on opening night.

D. D. and R. D.

■ Thomas Canning, teacher of theory and composition at the Eastman School of Music, was the guest of Hope College in Holland, Mich., as visiting composer and speaker at a special convocation for him in the college chapel. Canning wrote all the music for the convocation, using college brass groups, string players from Hope College Symphonette, the women's chorus, and the mixed chorus of the College. In writing an entire program for the convocation, he believes he is breaking new ground with distinct possibilities for other composers.

■ "Albert Herring," an opera by Benjamin Britten was presented by the New York College of Music Opera Department, May 1, 8, 15. The amusing, cleverly-woven score by Benjamin Britten was offered with aplomb, good singing, and excellent staging by the combined school forces. Musically, this is a colorful work, the orchestration giving almost thematic characterization to the various personalities who sing the text and the events occur-

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ring. It is indeed a work of masterly craftsmanship; one can believe that Britten, writing with tongue in cheek, gave full sway to his wit and enthusiasm for the local color of the native at play and in festival mood in the English countryside. The instrumental texture is occasionally tenuous and serves to convey the action more as an accompaniment than in set form; but the vocal line is always exuburantly lyrical and the young singers made the most of the lush moments and of the satirical by-play.

The libretto by Eric Crozier transposes a re-write of a De Maupassant tale to Suffolk County, England and centers on the choosing of a "King of the May." Siegfried Landau was musical director-conductor and the staging was skillfully contrived by Albert Felmar. The carefully chosen cast of young American singers included Irene Sherrock (Lady Bellows), Lisa Clarksen (Florence Pike), Dorothy Marshall (Miss Wordsworth), Ann Amenta (Nancy), Matilda Marston (Mrs. Herring), Ramon Gilbert (Sid), Evean Stephens (the Vicar), Rowland Snook (Superintendent Budd), Donato Bracco (the Mayor), Arne Markussen (Albert Herring), Roxanne Brandt, Rosemary White, Martin Begley, the Village children. The opera was first offered with piano accompaniment during the Tanglewood summer sessions, and this was the first complete performance here with orchestra, an ensemble of 12 instrumentalists who doubled in various parts as the score demanded.

M. C.

The annual spring concert of the Third Street Music School Settlement was presented at Town Hall on May 1. The program, as devised by Director Allan Davis, served as a showcase for the school's many-faceted study plan. It offered a variety of representative young talent, gleaned from the primary, intermediate, and advanced age groups and featured, in grade order, a beginning dance class pageant, piano, voice and violin soloists, a brass ensemble, the Junior Orchestra under the direction of Sol Goldman, and the Senior Orchestra, led by Louis Persinger.

D. A.

■ A program of compositions by Blythe Owen was presented in The Rudolph Ganz Recital Hall by Chicago Musical College of Roosevelt University on May 1. The versatile composer was represented by five forms, Trio for Oboe, Clarinet, and Bassoon; Sonata for Violin and Piano; a group of Songs, sung by Florence Gillman; Sonatina from Bach's Cantata, "God's Time is the Best"; and Barcarolle and Scherzo for two pianos, played by the composer and Marion Hall.

■ The Sixth Annual Spring Fine Arts Festival at the University of Houston featured two one act operas, "Cox and Box" by Arthur Sullivan and Puccini's "Gianni Schicchi." The conductor was Richard Ferrin. Other features of the Festival included a performance of Stravinsky's "Histoire du Soldat" and a choral and orchestral concert under the direction of Dr. Merrills Lewis, dean of the music department.

STUDIO NOTES

■ During the late winter and spring, recitals by pupils of Alton Jones were featured at the Juilliard School of Music, with the final musicale on May 16. Artist pupils Amy Abata (Mar. 14) and David Bradshaw (Apr. 1) were heard in solo recital. Mr. Bradshaw played in Plainfield, N. J., May 19, and Louise Colusso gave her second recital in Carl Fischer Hall Mar. 24.

■ Linda MacNaughton, mezzo-soprano pupil of Rosalie Miller won a $1,000 award on the Metropolitan Auditions of the Air. Miss Miller left for a European vacation May 2 and will return to her N. Y. studios Aug. 16.

■ The Sperber-Hopkins Studios report student activity. Alexander Dornstauder, for seven years a pupil of Alfred Hopkins, has been signed by the William Stein Management; Frances Carlsen, dramatic soprano, under the guidance of Herta Sperber, lists engagements in the Saint Saens "Christmas Oratorio," Dubois' "The Seven Last Words" and the Brahms' Requiem in Providence, R. I. She has recently completed a tour through Maine as soloist with the Providence Bible College and holds the solo position at the Congregational Church, Attleboro, Mass. Jules Marsella, tenor, was starred in the Chaminade Club Concert (Providence, R. I.); Frances Fathman is soloist at Ovean Ave. Congregational Church, Brooklyn, N. Y.; Anna Strether will be heard in recital at the Attleboro, Mass. League Auditorium June 9.

■ From the Los Angeles studios of De Garmo-Zweig comes news that June McGowan, dramatic soprano, will sing the lead in "Turandot" at Royce Hall June 3; Page Swift, soprano, has been engaged for the title role in Janacek's "Jenufa" and will sing at the Ojai Festival this summer; Harve Presnell, baritone, has been signed by the San Francisco Opera for next season; Howard Chitjian, baritone, will be soloist at the Ojai Festival and at the Los Angeles Festival at the 75th birthday celebration for Stravinsky; Richard Levitt, tenor, heard June 3 as the Emperor in the "Turandot" performance, sang the Evangelist in the Roger Wagner production of the "St. Matthew Passion," May 12.

■ At the Donnell Library Center of the N. Y. Public Library, students from the voice studios of Lotte Leonard recently gave a recital of folk songs from many countries: Greece, Israel, Korea, Holland, Brazil, Spain, Austria, Italy. America was represented by a group of Negro spirituals. The accompanist for the interesting program was Joseph Schwartz. Mme. Leonard leaves for Switzerland at the conclusion of the school schedule (she is a member of the Juilliard School of Music and The Mannes College of Music faculties) and will devote a part of her vacation to consultant and teaching committments in Europe.

■ Rose Raymond, concert pianist and teacher, introduced three artist pupils in a musicale at her New York studios. Gertrude Goodfriend, John Febbo, and Pearl Amster played works of Bach, Beethoven, MacDowell, Chopin, Rachmaninoff, with a bow to contemporary composition in pieces by Mana Zucca (*Cuban Dance*), Villa-Lobos' (*Polichenelle*), Kammell, and Daquin.

■ Activities of Rudolph Reuter have been many this season, and his new studio in the Fine Arts Building has attracted many students. His continuing solo engagements have included recitals in Indianapolis and four in Chicago, two in conjunction with Northwestern String Quartet, and for the I.S.C.M., for which he played a group of contemporary compositions. He was also soloist with the Duluth Symphony Orchestra under Hermann Herz. He has given five lecture recitals for the Faulkner School, which series will be augmented to eight in the next season.

■ Raymond McFeeters sends news of concert engagements: Thomas Clark, tenor, California Artists Series at Pasedena; Alice Morgan, soprano, Santa Monica Music Arts Series; Alice Lee, soprano, Santa Ana Womens' Club; Festival Singers Quartet, Pomona Ebell Club; George-Ellen Ferguson, soprano, and Fred Farrell, baritone, Los Angeles Breakfast Club; George Griffith, tenor, Woman's Music Club of Long Beach; Marie Melore, soprano, Woman's Club, Coral 47, M.T.A. Hollywood Branch; Adele Gebs, soprano, Youth Band Artist Concerts Assn., Torrance - Redondo China Lake.

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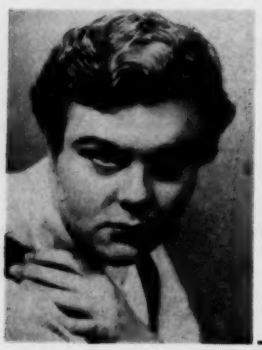

Right: DR. *and* MRS. E. EDWIN YOUNG, *founders of Musikaven, school of piano and theory in Abilene, Tex., who will be imported judges for the Guild New York City auditions this year.*

Left: JOANNA HODGES, *pupil of Mae Gilbert Reese, received the Artist's Diploma of the Guild. She won the cash award of $75 in the National Society of Arts and Letters contest, received a Hollywood Bowl Award, and has won four cash awards in Guild Recording Festivals. She has her B.A. from Los Angeles Conservatory and expects to study in Europe.*

Mrs. B. J. Kennedy of San Jose, Cal., reports that all but one of her Guild H. S. Diploma students are following music professionally.

The American Piano Trio, **Stephen Kovacs, Naomi Weiss,** and **Rodney Hoare,** have played many dates during the past season and are looking forward to vacation time. The new Kovacs recordings have met with extensive response.

Each year the members of the Guild's National Fraternity of Student Musicians from the Music Settlement School in Detroit, **Grace Barber,** director, give a Bach recital before receiving their certificates from the National Guild.

Catherine England of Tulsa writes with enthusiasm of a chamber music activity there called "Concertime." "The sponsor group meets in homes and has a feast of good music seldom played," she writes. **"Rosalie Talbot,** a piano teacher, is behind it."

A ballet, "Spring's Awakening," by **Sturkow-Ryder,** was performed at the California Club in San Francisco. In a recent interview Mme. Ryder said that she has given 1400 recitals throughout the world. Her first recital, in Pittsburgh, was surrounded by police. She later found that it was because of Hallowe'en pranks. She has recently written a charming volume, *The Hem of Their Garments,* about her early days and her first meetings with celebrities.

A news item states that "$500,000,000 worth of ultramodern office buildings have been finished in New York since World War II. Why is it so difficult for musicians to find space for studios and meeting and recital halls?

RAISSA TSELENTIS, *President of Washington, D. C., M.T.A. Guild adjudicator, enroute to California on summer vacation.*

Leo Podolsky appears in Trail, B. C., Canada and San Francisco this June, and in July in Amarillo, Provo, Houston, New York City.

Lenore Wolf, Brooklyn College girl, writing of her piano teacher, says: "I (as well as all her other pupils) regard **Miss Esther Bernstein** as someone very special; she is a perfect combination of a wonderful person and an expert musician." How charming to find a pupil who expresses what many a student feels about his piano teacher!

Adi Bernard will sail for Europe in August to fulfill dates there in September before returning to New York.

Brooklyn Teachers Express Views On Attending Master Classes

At lunch after attending a Guild master-class, members **Esther Rankow** and **Claire Sandler** were asked: "Which is best for the busy teacher, attending occasional classes or continuing private lessons?"

Mrs. Rankow replied enthusiastically that, for a teacher, hearing other people in a class is especially helpful. Their problems are often those one finds in his own pupils. And, the discussions are of wider scope. Mrs. Sandler considered a moment, then said that for development of one's own playing there is no substitute for the steady, private lessons with a teacher in whom one has confidence, but for stimulation the occasional attendance at classes especially planned for teachers can be very helpful.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ One of the most superbly edited and annotated pieces of Beethoven scholarship ever released in this country is *New Beethoven Letters,* translated and annotated by Donald W. MacArdle and Ludwig Misch (University of Oklahoma Press, 577 pp., $8.50). Back in 1909 the Shedlock translation of the "complete" letters assembled by Kalischer was brought out in London. Since then many more Beethoven letters have come to light. This book contains 479 letters and fragments of letters, many of them appearing for the first time in English.

Not only is the content important but the presentation is impeccable. MacArdle is most likely the outstanding American Beethoven scholar; and Misch, a German-born musician, writer and theoretician, has devoted much of his life to Beethoven. For every letter in the book there is a mass of explanatory material, staggering in its scope. And many of the footnotes are anything but dry. The authors comment about a letter in which Beethoven is driving a very hard bargain with Simrock: "The thought that Beethoven in his dealings with publishers was like the boy in velvet knickerbockers at the Gas House picnic must have been conceived by someone who had never familiarized himself with what really took place when Beethoven had works that he wanted to sell at his own price." Or, commenting on Beethoven's lapses from grammatical felicity when he was excited, ". . . research involuntarily carried on by one of the present editors who wore a brown suit during 1941-46 indicated that among the flower of twentieth-century young American manhood when grammatical gender conflicts with fluency of invective, the gender usually comes out second best. Beethoven's practice indicates that this was also a good old German custom."

The letters themselves are fascinating. We see Beethoven haggling with publishers; driving himself crazy over his adopted nephew Karl; brooding over new compositions; studying opera librettos; kowtowing to nobility; flying into rages; emending and correcting manuscripts for publication. What a busy man he was! And, as these letters amply illustrate, how human! The translations here appear to be idiomatic, with none of the flowery tracings that the older scholars would invariably insert. From every aspect, *New Beethoven Letters* is a triumph-and piece of work.

■ Two of music's elder statesmen are represented by recently published books. Jean Pierhal's *Albert Schweitzer: The Story of His Life* (Philosophical Library, 160 pp., $3.00) is a worshipful biography of the musician-churchman-scientist. It is sentimentally written but does have a good deal of basic information. J. Ma. Corredor's *Conversations With Casals,* translated from the French by André Mangeot (Dutton, 240 pp., $5.00), is a biography in dialogue form. Corredor asks questions about everything under the sun and Casals placidly answers them. Like the Schweitzer study, this too is hero-worshipping, and some readers may be amused at Corredor's abasement before his idol. Casals, on the basis of this book, would appear to be a *very* conservative musical thinker. Naturally his opinions are of interest at all times; he is, after all, one of the world's great musicians and his career has spanned many years. He has met everybody, heard everything. Much good common sense permeates these pages; also some curious misstatements of fact (Busoni, for instance, was not a Liszt pupil); and, above all, a rugged individualism. Casals spends much time talking about his early years; these are of absoring interest. He thinks that Emmanuel Moor, Donald Tovey, and Julius Röntgen were great composers. He pleads for freedom in interpreting the classics ("If Bach were alive today . . ."; you know the argument). A curiously appealing book, this, full of revelatory passages and pungent comment.

■ In *Opera as Drama* (Knopf, 269 pp., $4.50), Joseph Kerman makes his case for opera as a dramatic form that must be judged on its own rules. Is he not beating a dead donkey here? In any case Kerman, an enthusiastic opera buff, violently piles into the subject, buttressing his case with extended analyses of a handful of operas. He adores Mozart, Debussy, and a few others; he abominates Puccini and grows rabid on the subject; he has little use for Strauss or Menotti. He raises many provocative points and he writes well, and he may stimulate some readers to re-examine their position about opera. This reader, although enjoying Kerman's polemics, thoroughly disagreed with most of the basic thesis; but that is neither here nor there. The important thing is that Kerman has enthusiasm and love for his subject, and plenty of knowledge to go with it.

■ The third supplement to *The World's Encyclopedia of Recorded Music* (Sidgwick and Jackson, in association with The Decca Record Co. Ltd., distributed in America by London Records, 564 pp., $25.00) is now available. It covers the period from 1953-55 and also mentions major releases up to March, 1956. One stands aghast at the scope and thoroughness of the two authors, Francis F. Clough and G. C. Cuming. Naturally, WERM is basically a reference book. But it is amazing how many collectors have fun poking through it. Record collectors are, of course, inveterate catalogue readers; and this is *the* record catalogue. It also contains an improbable amount of collateral information about records—information that, often, the makers of specific records would be loath to reveal; or information that the program-note writers were not aware of; or musicological information. All of this can be found in WERM's fabulous footnotes. The reader will learn that Rawson's recording of "La Captive" was made from an arrangement by S. Heller from the 1848 version by Berlioz for voice and orchestra; that Gieseking uses Beethoven's own cadenzas in his recording of the Fourth Concerto; that in the Beethoven Violin Concerto Menuhin uses the Kreisler cadenza, Milstein his own. And so ad infinitum.

■ MISCELLANY: Aaron Copland's primer for the musical neophyte, *What to Listen for in Music,* has been reissued and brought up to date (McGraw-Hill, 307 pp., $3.95). It is one of the most sensible, level-headed studies of its kind. . . . Joseph Machlis' *The Enjoyment of Music,* a well-written music-appreciation study, published in 1955, is now available in a shorter edition (Norton, 466 pp., $5.95). . . . *Guide to Jazz,* by Hugues Panassié and Madeleine Gautier (Houghton Mifflin, 312 pp., $4.00) is a short encyclopedia, mainly biographical, though explanations of jazz terminology also are present. . . . *The Heart of Jazz,* by William L. Grossman and Jack W. Farrell (New York University Press, 315 pp., $6.50), is a long, serious study that presents some unusual conclusions. The authors, rejecting the Afro-American concept, insist that jazz is an aspect of humanism and also that jazz has an intense religious quality. Needless to say, the authors are jazz traditionalists who have little truck with progressive jazz. . . . Another book of opera synopses is *The Festival of Opera,* by Henry W. Simon (Hanover House, 704 pp., $5.00). Included are stories of 129 operas. . . . The fourth edition of Charles A. Culver's *Musical Acoustics* has been issued (McGraw-Hill, 305 pp., $6.00). . . . Harold Rosenthal's *Sopranos of Today* (Calder, London; distributed in U.S. by Greenberg, 103 pp., $3.95) is a collection of thumbnail sketches of twenty-five leading sopranos, written in a press-book style. . . . Philip Bate's *The Oboe* (Philosophical Library, 195 pp. $6.00) is the definitive study in English.

THE DANCE

By ROSALYN KROKOVER

■ One of the most heartening ballet manifestations of the last few years has been taking place on Monday evenings at the Phoenix Theatre. At the point of writing, three of four Ballet Theatre Foundation programs have been presented. Two were given by the Ballet Theatre Workshop; the first was a product of the Ballet Theatre itself, and the last, scheduled for May 27, also will be a Ballet Theatre program.

The idea is to present new works by young choreographers and dancers, plus several new ballets in which more experienced choreographers and dancers participate. The idea seemed to strike New Yorkers as a good one. At least, all of the performances were sold out, and the audiences were really distinguished.

Although these were essentially workshop programs, an orchestra was used and the ballets were fully costumed. There was no scenery, however. The quality of choreography ranged from the utterly conventional to the wildly avant-garde. Whether or not anything of "importance" has emerged is beyond the question. It may be that several of these workshop ballets will be deemed worthy of entering the Ballet Theatre repertoire. At that time they will be done with fuller sets and costumes and with stronger casts. Or it may be that none of these new works will enter the repertoire. If so, nothing will have been lost, and in the meantime a group of choreographers and dancers have had the experience of seeing themselves before a New York audience.

These are the works done to date: "Festa," by Erik Bruhn, "Journey," by Kenneth MacMillan, "Annabel Lee," by George Skibine, "Blood Wedding," by Alfred Rodriguez (all on May 6); "The Encounter," by Fernand Nault, "The Maids," by Herbert Ross, "This Property Is Condemned," by Donald Saddler, and "Le Grand Spectacle," by Anna Sokolow (May 13); "Le Bal," by Robert Joffrey, "La Muerte Enamorada," by Enrique Martinez, "Pas de Trois," by Valentine Pereyaslavec, and "Seven Faces of Love," by John Butler (May 20).

Among the dancers in these works were regular Ballet Theatre headliners Nora Kaye, John Kriza, Eric Bruhn, Lupe Serrano, Scott Douglas, and Ruth Ann Koesun. Among the younger contingent were such talented figures as Loren Hightower, Paul Olson, Conrad Ludlow, Lee Becker, and Dianne Consoer. One veteran Ballet Theatre dancer, no longer regularly with the company, was Sono Osato; and Beatrice Tompkins, formerly of the New York City Ballet, was featured in one work. Joseph Levine conducted the orchestra.

Rather than discuss the ballets one by one, let us mention the highlights of each program. On opening night the work that caused most comment was "Journey," in which MacMillan bolstered his reputation as a choreographer with ideas. Using a fine score, Bartok's Music for Strings, Percussion, and Celesta, he built his ballet around Kaye, Bruhn, Douglas, and Kriza. The plot, dealing with death and judgment, is a little vague in its symbolism. It also rambles a bit. But MacMillan has a good sense of the theatre, and if he can get more point to his design and more conciseness to his architecture, he should develop into a major figure.

Ross' "The Maids" was the shocker on the second program. Danced mostly by Loren Hightower and Paul Olson, it is a tense, erotic, and neurotic work that deals with homosexuality. A wonderful score by Milhaud, the Concerto for Percussion and Small Orchestra, helps establish the mood of the ballet. Because of some very explicit stage goings-on, this work probably will not be able to fit into the regular repertoire, but it does provide an exciting theatre experience. The idiom is part ballet, part modern dance, part normal motion. Ross has imagination, even if he is uncomfortably literal at times.

But Butler's "Seven Faces of Love," on the third program, had literalness without much art. This too dealt with certain aspects of sex, but the impact was one of vulgarity. Some modern choreographers love to have their figures rolling on the floor. Butler seems to be one of this school. He used a jazz score by Stan Kenton and Duke Ellington, but frequently what the dancers were doing had no perceptible relationship to what the music was sounding. What Butler needs (and so does a certain segment of choreographers) is less Freud and more dance. Modernism is perfectly all right; but does an adolescent flaunting of sex automatically mean that a work is "modern"?

A few other works might be mentioned. Saddler's "This Property Is Condemned" was not based on the Tennessee Williams one-acter; it *was* the one-acter, with Koesun and Ralph MacWilliams reciting the lines and doing a little—a very little—dancing. The attempt did not come off; it was neither good acting nor good dancing. Sokolow's "Grand Spectacle" aimed at being funny. It really wasn't, and it went on for a long, long time. Pereyaslavec's "Pas de Trois," to music by Schubert, was a pleasant and orthodox divertissement that probably could be a repertoire piece. Musically it was handled in good taste with the exception of a horribly truncated and cheapened excerpt from the third movement of Schubert's C major (No. 9) Symphony. Perhaps the choreographer could be persuaded to change the music for this solo. It was danced by Jillana Williams (who is getting uncomfortably heavy), Nancee Charles, and Conrad Ludlow. Ludlow is a 19-year-old youngster from the West Coast who has some potential but who needs considerable work to develop into an artist.

Judging the series as a whole, one can say that it was stimulating and valuable. Granted that few works of permanent value will emerge; but the same would be true of any comparable series in any of the other arts. The point is that at last choreographers and composers are having a public forum, something that up to now has been largely denied them.

■ The big TV item of the last few months, as regards ballet, was the NBC Producers' Showcase presentation of the Prokofieff-Ashton "Cinderella" on Apr. 29 from 8 to 9:30 P.M. The Royal Ballet was brought over from England, complete with Margot Fonteyn in the title role, Frederick Ashton and Kenneth MacMillan as the Stepsisters, Julia Farron as the Fairy Godmother, Michael Somes as the Prince, and a good many other dancers of the company scattered all over the place.

It was an expensive and elaborate show, and on a color TV set the decor was beautiful. But several awkward questions arise. Why "Cinderella," one of Ashton's weaker ballets? (Was it because of the sheep-like trend of TV to follow in line, the line being the Rodgers - Hammerstein "Cinderella" previously shown on TV?) Why, indeed, the Royal Ballet at all? Are Ballet Theatre and the New York City Ballet touched with smallpox?

The cameramen strove valiantly with the problems and often succeeded in obtaining an illusion of space. There also were several TV techniques (as opposed to ballet techniques, superimpositions, etc.) that were interesting, whether or not they came off. On the other hand there were several camera shots that completely broke the illusion. Fonteyn is one of the most wonderful of dancers, but not even she can survive close-up shots. And the much-discussed close-up of the famous Fonteyn legs seemed what it was—a trick.

Basically, the trouble was that "Cinderella" is a weak ballet, and nothing much can be done about that. The mugging by Ashton and MacMillan was funny; but mugging is not ballet. It is unfortunate that the Royal Ballet could not be seen in something more representative of its genius——"Swan Lake," say, or "Coppélia." In trying to appeal to a so-called mass audience, Producers' Showcase did not help the cause of ballet and may even have harmed it.

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